

City of Lanesboro Downtown Preservation Commercial Design Guidelines

Prepared for
The Lanesboro Heritage Preservation Commission



Credits

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Table of Contents

PREFACE	1
LANESBORO'S HISTORIC DISTRICT & DOWNTOWN COMMERCIAL AREA MAP	2
INTRODUCTION	3
BUILDING PROJECT CATEGORIES	6
PLANNING FOR REHABILITATION	7
APPROVAL PROCESS FOR EXTERIOR ALTERATION	8
FINANCIAL INCENTIVES FOR BUILDING OWNERS	9
BASIC ARCHITECTURAL DESIGN IN LANESBORO	10
Storefronts	10
Historic Building Types in Lanesboro	11
Historic Building Styles in Lanesboro	12
BUILDING MAINTENANCE AND GUIDELINES	13
Masonry	13
Wood	15
Metals	16
Other Materials	17
General Storefront Design Considerations	18
Windows, Doors and Awnings	20

Architectural Details _____	22
Paint Colors _____	22
Rear & Side Entrances _____	24
Fencing _____	25
SIGNAGE AND LIGHTING _____	26
General Sign Guidelines _____	26
General Lighting Guidelines _____	27
NEW DOWNTOWN CONSTRUCTION _____	28
NEW BUILDING MATERIALS _____	30
APPLYING THE GUIDELINES TO LANESBORO’S COMMERCIAL BUILDINGS _____	32
Selected Buildings/ Parcel Map _____	33
Existing Conditions/ Proposed Renovations _____	34
PHASING A REHABILITATION PROJECT _____	52
APPENDIX I • Glossary of Architectural Terms Found in the Guidelines _____	54
APPENDIX II • Secretary of the Interior’s Standards _____	57
APPENDIX III • Public Signage _____	58
APPENDIX IV • Historic Preservation Tax Credits _____	59



Preface



The City of Lanesboro is pleased to present the *Commercial Historic District Design Guidelines*. This publication provides building preservation and rehabilitation information for property owners within the downtown Lanesboro Historic District.

One of downtown Lanesboro's greatest resources is its unique concentration of historic and architecturally interesting buildings. This manual is designed to demonstrate how using guidelines can often uncover and preserve a building's hidden historic or architectural value.

The Lanesboro Heritage Preservation Commission (HPC) and City Staff have answered many questions from property owners about improvements or repairs to their buildings since the establishment of the Lanesboro HPC, ranging from the proper treatment for doors, windows and signs, to dealing with deteriorating masonry. The written guidelines and visual examples within this manual are meant to aid those desiring to reuse or recycle an historic property. The illustrations, comprehensive in nature, represent the ideal. However at times, due to financial constraints, a property owner may incorporate only part of the plan or undertake long-term phasing of the plan, which is also discussed in this manual.

This guide is part of a continuing effort to encourage downtown building improvements. It provides information on programs designed to encourage the rehabilitation and preservation of Lanesboro's commercial architecture. The City has resources available including: the "Preservation Briefs," National Park Service, U.S. Department of the Interior to assist property owners with restoration and rehabilitation projects; and copies of early insurance maps which in "plan view" map the evolution and growth of Lanesboro's commercial district. Additional programs and financial assistance may be available. For more information, contact the Lanesboro City Offices at (507) 467-3722 and visit the HPS (Heritage Preservation Services) website of the National Park Service at: www.nps.gov/history/hps

Lanesboro's Historic District & Downtown Commercial Area Map

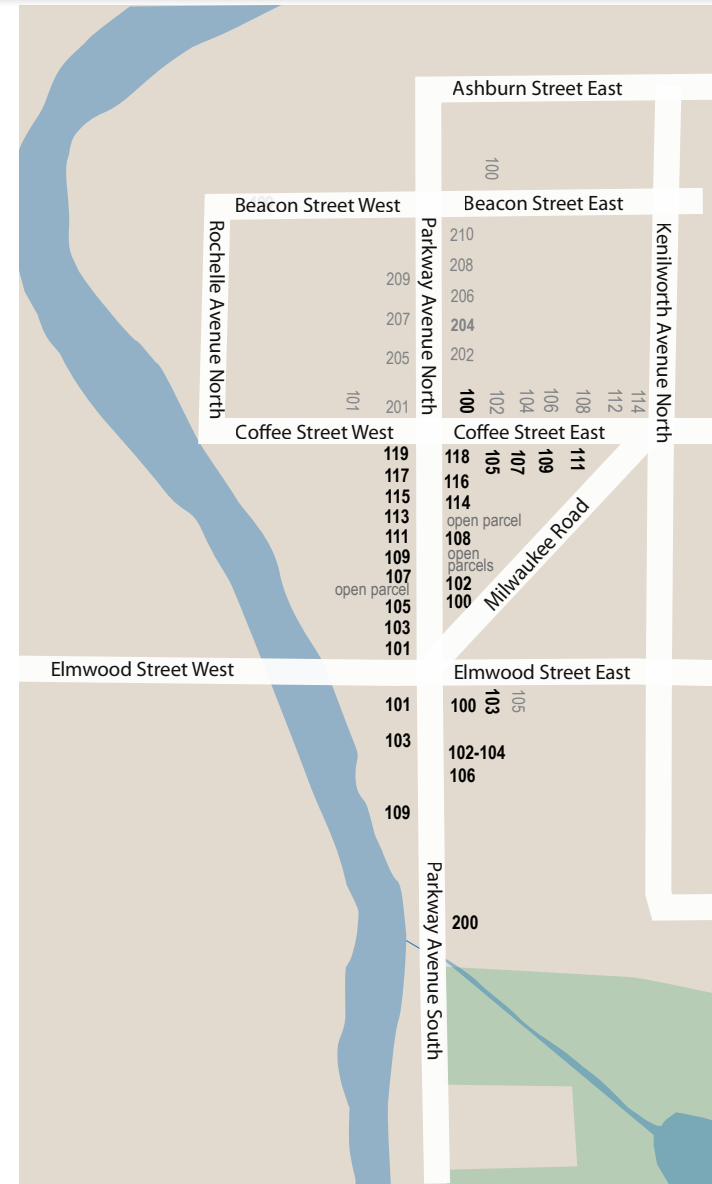
The Lanesboro Heritage Preservation Commission (HPC) is responsible for monitoring change for those properties within the Lanesboro Historic District — shown on the adjacent map with bold typeface addresses. The district was placed on the National Register of Historic Places in 1982 and retains the scale and character of a mid-late nineteenth century rivertown settlement. Lanesboro's commercial downtown stretches primarily along Parkway Avenue at the core of the historic district. This fine collection of early commercial architecture is comprised of twenty-nine commercial/civic structures.

Supplementing the National Register district properties are approximately 17 commercial buildings that help define Lanesboro's central commercial district, but are not included in the National Register district boundaries. In illustrating design guidelines, these additional properties take on a significant role in providing a supportive backdrop for their older neighbors. Consequently, many of these non-designated properties are included in the target building examples of how the guidelines can be applied beginning on page 31 of this manual.

Map Key

Address Description

000	Address within the National Register district
000	Address outside the National Register district



Introduction

The first recorded settler dwelling was built along the north branch of the Root River approximately 1 mile north of the current Lanesboro in 1856. This was followed a year later with two cabins constructed in the picturesque valley. However, the solitude was soon to be disrupted when the Southern Minnesota Railroad discovered a potential dam location and resulting waterpower source in the river channel that cut through the surrounding 300 foot limestone cliffs, and with opportunity knocking, in 1866 the railroad decided to develop a line through the Root River Valley.

With the rail line as stimulus, in 1868, a group of New England investors formed a development company named the Lanesboro Townsite Company to purchase approximately 3,000 acres of land at the future town site to promote settlement and create a new scenic village in Southeastern Minnesota's "howling wilderness." The town was to grow out from the natural energy provided by the Root River and be built from the introduction of building supplies transported by rail from the outside world.

With the rail line only built to Rushford to the northeast, lumber was initially hauled 17 miles by ox cart to the town site. The initial lumber was used to build a boarding shed, the first wood-frame structure in Lanesboro, to house workmen brought in to begin building the new village.

The New York Store, a general store, was Lanesboro's first business building and was soon constructed at the northwest corner of the Main (Parkway) and Coffee Streets. By December of 1868 the Southern Minnesota Railroad completed its line into Lanesboro from Le Crescent on the Mississippi River to the east.



1870 view of Church Hill from the business district.

The Lanesboro Townsite Company constructs the 150-foot long indigenous limestone Lanesboro Power Dam. The dam, race channels and Mill Pond eventually provide waterpower and the environs to service 3 mills along the Root River. It was anticipated that the dam would help create a 2-mile long lake for boating and shores lined with summer homes. The company also excavated a road up the west bluff to provide settlers with access to homestead land on the upper prairie.

While plans were being made for Lanesboro to become a resort destination for easterners in search of the wild, scenic beauty of the Root River valley, the commercial and civic services in the village grew at a boomtown pace. The late 1860s saw the construction of the Grant Hotel, likely named after the victorious Civil War General and future President [1869-1877] Ulysses S. Grant. That was followed by the opening of the Valley House Hotel on E Street (later renamed Main Street and now Parkway Avenue), and Lanesboro got its first weekly newspaper the *Lanesboro Herald*.

In 1870 the Lanesboro Townsite Company completed the construction of the indigenous limestone Phoenix Hotel and Sanitarium. The hotel was intended to provide resort lodging for Eastern families visiting Lanesboro during their summer vacations, as well as to provide "scientific medical treatment." The massive hotel block, which was located near the rail line, towered over the early false-front wood "Boomtown" commercial structures scattered along the main crossing dirt roads in now what is downtown Lanesboro.

The early to mid-1870s, a period of rapid town growth, saw the construction of both Catholic and Protestant churches, and flour mills along the banks of the Root River. The *Journal*, Lanesboro's second weekly newspaper began publishing from its press located in M. Scanlan Building at the northeast corner of Coffee Street and Main (see photograph below). By the mid-1870s the town population had reached nearly 1,600 residents. However, by the end of the decade a regional wheat production failure led to the ultimate closing of the local mills and the early growth trend began to ebb.



The native-stone Phoenix Hotel faced Coffee Street until it burned down in 1885. This photograph was taken in 1878.



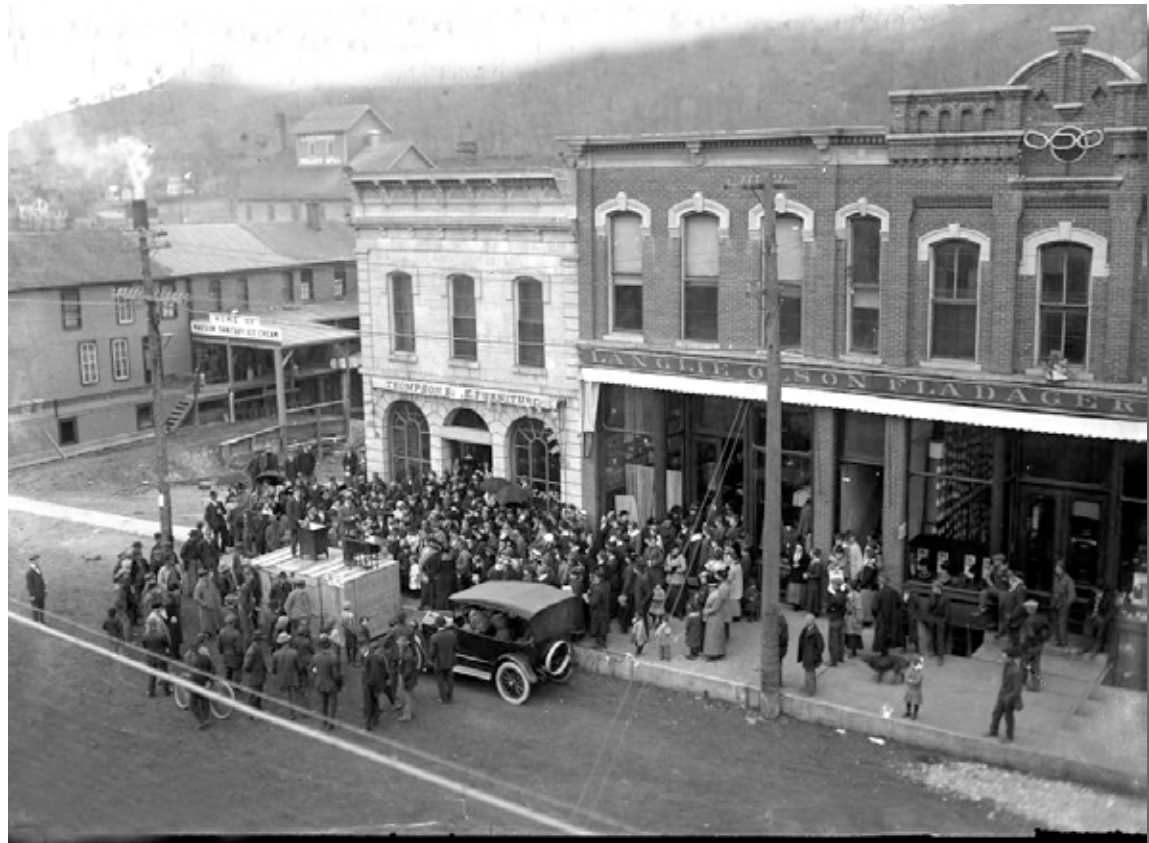
The intersection of Coffee Street and Main Street looking to the north and east. These early buildings faced the entrance of the Phoenix Hotel directly across Coffee Street.

The M. Scanlan Building remains at the northeast corner of Coffee Street and Parkway today.

The 1880s experienced many of the earlier wood commercial structures being replaced with structures clad in locally-produced brick. This second generation of more permanent, less fire-prone structures was somewhat in response to the great Chicago fire of 1871, as well as following a general growth pattern from wood to masonry in most American commercial centers during this period.

By the mid-1890s the town's first electric light plant is built taking advantage of the adjacent waterpower of the river. However, by the turn of the century the initial tourism promotion and surge faded and Lanesboro developed into a stable, agriculture-based community.

It was not until the late 20th Century that Lanesboro, once advertised as having the topography and natural beauty comparable to the Swiss countryside, returned to its tourism roots. As one of the Upper Midwest's most scenic art and recreation destinations, in 1998 Lanesboro won the National Trust for Historic Preservation's "Great American Main Street Award," which "recognizes exceptional accomplishments in revitalizing America's historic and traditional downtowns."



Sewing machine demonstration in front of the Thompson Brothers store in 1916.

Project Categories

Like the commercial district's historic structures, each downtown building project is unique and full of hidden dimensions. However, most work falls into one of the following categories:

Preservation—For buildings that have experienced little change through time

Preservation is essentially retaining and properly maintaining the existing historic aspects of a building. Buildings that retain and reflect the historic character of the district serve as the backbone among new and altered structures. It is impossible to overstate the importance of maintenance. As buildings weather, deteriorate, age, and erode, maintenance is easy to postpone. Simple preventative measures such as caulking windows, repainting exposed and worn surfaces, and guarding against water leakage are time proven money savers.

Restoration—For buildings that have architectural significance, but have gone through some change

Lanesboro has buildings that are historically and/or architecturally significant, but have been altered. Restoration is the process of returning the structure to its original appearance. Restoration, however, does not imply the creation of a precious museum piece. The structure must have an economically feasible use in order to justify restoration.

Renovation—For buildings that have been modified extensively

Many buildings benefit from some degree of renovation using modern materials and techniques that convey the character of missing original features. But it is important to preserve the integrity of an aged building. Renovation often involves the undoing of previous generations of maintenance, such as removing layers of old paint, peeling off applied wood siding, and uncovering original floors. This process involves stripping away one or more layers of “modernization.”

Recycle—For buildings that have outlived their original use

New uses can be found for single purpose older buildings. Railway stations, warehouses, hotels, and banks are all examples of single-use structures. Here, the challenge is to recycle buildings, whose original use is obsolete, by finding new uses that add to the economic vitality of the downtown.

Redesign—For buildings which that are sound but do not enhance the streetscape

Inevitably there will be a certain number of buildings which are basically sound, but do not enhance the historic character the city wishes to express. These buildings can be redesigned to support the historic downtown. There is often much latitude in the redesign of such structures. However, it is important that the new facade appear appropriate and compatible in the context of the overall streetscape.

New Construction—For filling gaps in the streetscape

An important element in a historic downtown is the quality of infill construction. The desired effect of new construction in a district is to complement existing structures. It is important that new construction not be allowed to dominate or overpower its more historic neighbors. Its basic design elements (size, mass, material, color) must be compatible with surrounding structures. These guidelines will suggest ways of achieving this.

Planning for Rehabilitation



Altered and in need
of maintenance



Restoration



New
Renovation
Storefront



Evaluate Your Building

Look closely at your building. It's often clear to see where changes have been made. Look at similar buildings along the street that may not have had major alterations. Look for historic photographs. Downtown area photographs may be found at the Lanesboro Historical Society and the Fillmore County History Center, or the Minnesota Historical Society. Search through storage areas, basements, garages and attics for missing facade elements.

Set A Budget

Once you have a good idea what your building looked like, you will need to decide what you can afford to do about it. Don't feel that you have to do everything at once. While your plan should reflect an overall approach, you may want to complete the actual work in phases. Keep in mind that there are potential sources of assistance. Federal tax incentives, accelerated depreciation, or tax credits may also be available and should be explored as part of your budget planning. (See page 10)

Decide On An Approach

The previous section described the typical building project improvement options. Your project may fit into one of these categories or it may straddle categories. Let your budget and your building be your guides. Pay special attention to the impact of your plans on neighboring buildings and on the whole streetscape.

Apply the Design Guidelines

The Lanesboro Heritage Preservation Commission is responsible for preserving and enhancing the historic character of Lanesboro's downtown area and, in that capacity, provides design review for building improvement projects that impact the historic character of community.

The design guidelines in this manual cover most of the issues likely to arise in the course of facade remodeling. They are intended to illustrate the kinds of renovation approaches and details most likely to require Heritage Preservation Commission approval. The HPC and the City will be able to give additional guidance in special situations. Remember that the goal is to promote and to preserve the historic character of the downtown commercial district.

Approval Process for Exterior Alterations

The Lanesboro Heritage Preservation Commission (HPC) is pleased to assist property owners in improving commercial property in a historically appropriate manner. The following information explains the HPC's approval process for exterior alterations to properties located within the Lanesboro Historic District.

Statement of Charge

The Lanesboro City Council has charged the Lanesboro Heritage Preservation Commission with the review of any exterior changes to buildings within or abutting the Lanesboro Historic District.

Scope

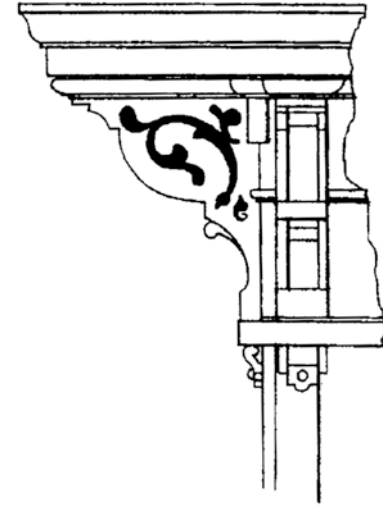
The HPC will take into consideration the size, scale, color, material, character and adjacent environment of your building when reviewing a request for modification.

Philosophy

If your commercial building is within the downtown, and you are planning modifications to the exterior of your property, the HPC encourages you to discuss the plans with the HPC or Lanesboro Building Inspector prior to your application for a building permit. At this informal discussion the HPC can answer questions regarding preservation techniques, and offer advice regarding appropriate exterior modifications for your property.

A formal building review will take place at a regularly scheduled meeting after a building permit has been requested and the following items have been submitted for HPC review and approval:

- A. Photographic documentation (also, if available, older/historic photographs should be submitted).
- B. Scaled elevation drawing of side(s) to be modified, indicating materials to be used.
- C. Paint chips or samples of intended colors to be used.
- D. Narrative of work to be done and how the work relates to the historical appearance of the building.
- E. Building material or sign samples if not otherwise clearly defined.



Financial Incentives for Building Owners

Federal Historic Preservation Tax Credits

Historic Preservation Tax Credits are available to building owners interested in substantially rehabilitating historic buildings. Commercial, industrial and rental residential structures that are listed on the National Register of Historic Places or within a National Register district qualify for a 20% investment tax credit.

Minnesota Historic Preservation Tax Credits

In 2010 the State of Minnesota enacted a 20% historic preservation tax credit program. Minnesota's state historic preservation tax credit will allow a state income tax credit equal to 20 percent of the cost of rehabilitating a qualifying historic property. The program mirrors the federal rehabilitation tax credit, a provision that has been in place since 1976. Projects are eligible to claim the state credit if they are allowed the federal credit, a program which requires properties to be listed in the National Register of Historic Places or within a National Register district.

For further information go to *Appendix IV • Historic Preservation Tax Credits* on page 59.

Older Building Tax Credits

Substantially renovated buildings that do not qualify for Historic Preservation Tax Credits, are eligible for a 10% investment tax credit for non-historic buildings put into service before 1936.

Local Incentives

In some communities, business owners may qualify for low-interest loans or other financial incentives for capital improvements to real property located within designated zones or districts. Check with your city officials to see if your community offers local incentives.

Facade Easement

A commercial building facade can be donated to a preservation organization such as the Preservation Alliance of Minnesota, and leased back to the building owners to provide tax benefits. The program is most beneficial for historic buildings requiring major investment. For more information contact the Minnesota State Historic Preservation office or the Preservation Alliance of Minnesota.

National Trust Loan Fund (NTLF)

NTLF specializes in pre-development, acquisition, mini-permanent, bridge and rehabilitation loans for residential, commercial and public use projects. Eligible borrowers include not-for-profit organizations, revitalization organizations or real estate developers working in designated Main Street communities, local, state or regional governments, and for-profit developers of older and/or historic buildings.

Basic Architectural Design in Lanesboro

Many of the early builders in Lanesboro tried to establish a sense of stability and permanence in the community, constructing solid buildings made first of wood and then materials such as stone and brick. Most of the key buildings within the downtown district were built in the mid-late 19th Century and many of them remain relatively intact, architecturally. The major changes that have taken place were in response to changing fashions in merchandising and perhaps more significantly in an attempt to be "modern and up-to-date."

Storefronts

The most important feature of Lanesboro's commercial buildings is the storefront. An emphasis on transparency is created by the use of thin structural members framing sheets of plate glass. Below the display windows are base panels called bulkheads that are made of stone, wood or metal. The entry doors were either recessed or flush with the front facade. Recessed entries provide cover and prevent disturbance of sidewalk traffic. The recessed door also visually draws customers into the building. Often above the entry door and the display windows, and separated by a structural member, is the transom. The transom allows natural light into the store, which originally did not have sufficient artificial light. On many of the early "Boomtown" structures, a veranda caps the storefront and provides street level protection from the elements and a visual separation between the public, pedestrian level and the upper story, private part of the building.

Additional elements may also exist on a building's facade. These include balustrade, awnings, window hoods, brackets, and structural columns. These elements are used to emphasize the lines and shapes of the facade. Awnings were used extensively in the original designs to provide protection from the elements, to advertise the business name, and to add color and interest to the historic streetscape.

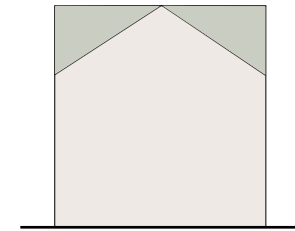


1896 G.B. Ellestad Jeweler storefront.

Historic Building Types in Lanesboro

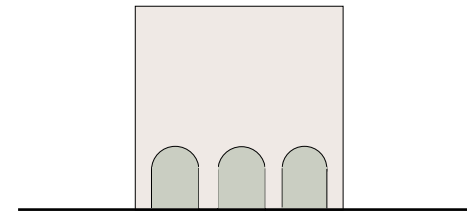
The Boomtown Block

Boomtown architecture refers to the 1-2 story, woodframe commercial buildings built in the late 19th century, which lacked the detailing of a formal style. The Boomtown type usually has a false front upper-facade that conceals the true roofline, giving the building the appearance of more mass, epitomizing the minimum of style, and the maximum of utility. A good wood frame example is the Hans Olson Barbershop built circa 1885 at 100 Parkway Avenue North. A brick false front is displayed at the Gund's Brewery Saloon (ca. 1886) at 105 Coffee Street East. Another example of this type can be seen at 102 Parkway Avenue North.



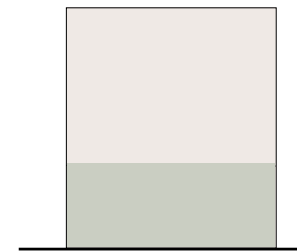
Arcaded Block

The arcaded block is distinguished by a series of arched openings on a long elevation. Derived from the arcaded porches of the Renaissance, this type was built in Lanesboro during the mid-to-late-nineteenth century. The arcaded block, built mainly for retail stores, hotels, or banks, is illustrated by the Thompson and Thompson Store (c1872) at 101 Parkway Avenue North and the M. Scanlan Building at 100 Coffee Street East.



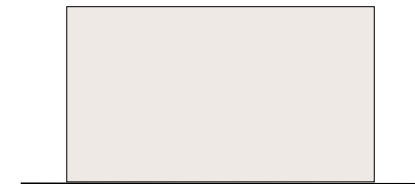
The Two-Part Commercial Block

Another building type in Downtown Lanesboro is the two-part commercial block. It displays a distinct separation between the first level, or public space, and the upper stories, or private spaces. The lower level of this building type is generally commercial in nature: a store, restaurant, walk-in office, etc. The upper level is generally private in nature: living quarters, offices, meeting rooms, etc. This commercial block type, dating from Roman antiquity and common during the late middle-ages, was prevalent in the United States from the 1850s to the 1950s. A good example of this building type is the Scanlan General Store at 100 Coffee Street East and at Scanlan Hall (Lanesboro Historical Society building) built in the late 1880's at 103 South Parkway Avenue.



The One-Part Commercial Block

The one-part block is essentially the storefront level of the two-part commercial block without the private quarters above the store. This building type was sometimes developed as speculative retail development on land of lower value. During the Victorian era and the early twentieth century, the one-part commercial block often housed a bank or other financial institution. In downtown Lanesboro, this type is represented historically by the Scanlan-Habberstad Bank & Trust Co. built circa 1916-23 at 118 Parkway Avenue North and the Farmer's Merchant's Telephone Exchange building built in 1929 at 114 Parkway Avenue North.



Historic Building Styles in Lanesboro

Buildings of a similar type provide continuity for the downtown. Differences in style create visual variety and help to distinguish one building from another. These differences result from what was popular at the time of construction, the use of the building, or the whim of the designer, builder, or owner. Learning about the style of one's building can help answer many preservation questions, including those regarding original treatments, color schemes, and what should replace missing elements.



Livestock display on west end of Coffee Street at Universal Mills ca. 1915

The majority of the historic buildings in downtown Lanesboro were constructed during the mid-late 19th Century. While a few of Lanesboro's commercial buildings were constructed in sturdy brick and stone, the majority were frame-built in wood and covered in clapboard siding. The greater portion of Lanesboro's 1800s commercial construction was in a distinctive architecture style characterized by elevated rectangular false fronts, often with display storefront windows on the street level that announced from a distance that they were commercial businesses. These "boomtown" false fronts generally were built on wooden structures and concealed gabled roof peaks and more mundane buildings behind. Often the false fronts were surmounted with ornate brackets supporting decorative crown moldings or a cornice, sometimes with large fancy signage above. Known as "boomtown architecture," it was a typical style of many frame buildings built hastily in growing frontier towns along railroads, rivers, and land transportation routes, and was most common from about 1870-1900 in the American Midwest and West.

During the late 19th Century, most commercial buildings in smaller communities throughout the United States were a derivation of the Italianate style. Common elements distinguishing this style are large, heavily bracketed cornices, decorative window hoods, and semicircular or segmental arch-headed windows. Although high-style examples exist, most Italianate commercial buildings were essentially vernacular, meaning they were constructed in a locally accepted method and form, on which standard (and sometimes prefabricated) decorative elements were placed. The Galligar block, built in 1895 at 108 Parkway is a "Two-Part Commercial Block" rendered in the Italianate style.

Early commercial buildings on Parkway and its intersecting streets usually contained living quarters for its business owners and operators. These quarters were often set above the stores, but sometimes in the rear. A unique feature of many early Lanesboro commercial buildings was a second-story veranda with balustrade, with access to the veranda provided through a central door flanked by windows to either side. (See the Coffee Street and Main photograph on page 4.) Commercial buildings were constructed and enclosed in wood, brick, and stone.



Building Maintenance and Guidelines

Masonry

Masonry is a popular construction material in downtown Lanesboro. Brick, stone, and to a more limited and recent extent, stucco and concrete block are widely used as structural and exterior finish materials. Regionally quarried stone is also a material found in downtown Lanesboro. Its strength and rugged beauty are its chief assets. Concrete block and stucco are a rare and recent addition to the district, and the use of these materials in new construction and in work on historic buildings is not recommended.

Moisture

Masonry should be checked regularly for moisture penetration. Moisture can enter masonry through leaky roofs, gutters or down spouts, poor drainage, or a condition known as rising damp. Rising damp occurs when moisture is drawn up from the ground through brick by capillary action.

Tuckpointing

Repair masonry walls and other masonry features by repointing the mortar joints where there is evidence of deterioration, such as disintegrating mortar, cracks in mortar joints, loose bricks, or damaged plaster work. Remove deteriorated mortar by carefully hand-raking the joints to avoid damaging the masonry. New mortar joints should match the original in style, size, mortar composition, and color. It is especially important to repoint with a mortar of the same hardness as the original, usually two parts sand to one part lime - with up to 20 percent of the lime combined with cement. Harder modern mortars with a high content of Portland cement will resist the warm weather expansion of the brick, causing cracking and spalling of the brick surface. In cold weather, this same inflexibility may cause cracks to open up as the historic bricks contract.

Cleaning

Although cleaning masonry can have a dramatic impact on the appearance of a building, it should nevertheless only be done to halt deterioration, and not merely to attain a 'new' facade. Cleaning and removing paint generally requires knowledgeable contractors. The Minnesota State Historic Preservation Office keeps a list of qualified cleaning contractors who operate in the State.

Whether owners hire professionals or decide to clean the masonry themselves, masonry should always be cleaned by the gentlest possible method. In many cases low pressure water washing (no more than 220 psi), together with scrubbing with a natural bristle brush, may be sufficient.

If paint or heavy grime must be removed, a chemical cleaner may be required. There are a wide range of chemical cleaners available, and a qualified cleaning contractor should be consulted to evaluate your building and recommend a treatment. Whatever treatment is selected, a test patch should first be tried and allowed to weather for a few weeks or months. If the results of the test are satisfactory and no damage is observed, it should be safe to proceed.

Sandblasting

Sandblasting is especially harmful to brick surfaces, eroding the hard outer layer to expose a softer, more porous surface that will weather rapidly. **Be aware that sandblasting will disqualify a project from consideration when applying for federal tax credits.**

Painting

In general, exposed masonry should not be painted. Unless the surface was painted from the beginning, as was sometimes the case with very soft brick, cleaning and tuckpointing of the masonry is usually preferable. A previously painted surface should be chemically cleaned. Only if chemical paint removal proves impracticable (due to a cementitious paint coat, for example) should previously painted brick or stone be repainted.

Some buildings in downtown Lanesboro are constructed of soft brick. When reviewing the application of new paint over a soft brick exterior, the HPC, in consultation with the State Historic Preservation Office, should determine if such an application will benefit or hinder the preservation of the structure under review.

References

The following publications contain more detailed information about masonry.

Preservation Brief #1—The Cleaning and Waterproof Coating of Masonry Buildings

Preservation Brief #2—Repointing Mortar Joints in Historic Brick Buildings

Preservation Brief #6—Dangers of Abrasive Cleaning to Historic Buildings

Preservation Brief #38—Removing Graffiti from Historic Masonry

Introduction to Early American Masonry: Stone, Brick, Mortar, and Plaster by Harley J. McKee, FAIA.,
National Trust/Columbia University Series on the Technology of Early American Buildings Vol
I. New York

Sandblasting is never an appropriate cleaning method for historic masonry.

All *Preservation Briefs* are from the Department of the Interior, National Park Service, Cultural Resources, Heritage Preservation Services—and are available at the City Office—or online at:
www2.cr.nps.gov/tps/briefs/presbhom.htm



Wood

One of the most popular building materials in the district is wood, due to its structural flexibility, economy, and strength. Storefronts, cornices, brackets, and other decorative facade elements were often made of wood. These original exterior woodwork elements should be retained wherever possible. Regular maintenance will prevent deterioration.

Check periodically for soft, rotted areas, splits, dampness, and pest infestation. Damaged or decayed sections can usually be repaired by renailing, caulking, and filling. Epoxy pastes and epoxy consolidants can also be very effective in repairing even seriously rotted wood. DO NOT caulk under individual siding boards or window sills - this action seals the building too tightly and does not allow the building to 'breathe.'

Keep all surfaces primed and painted to prevent wood deterioration from moisture. If a new coat of paint is necessary, it is vitally important to clean the wood before any work is done. Remove dirt with household detergent and water to allow new paint to adhere to the wood. Hand scraping and sanding is recommended for removing damaged and deteriorated paint. Only in extreme cases should all paint down to the bare wood be removed, such as where the paint has blistered and peeled. Use electrical hot air guns on decorative wood features and electric heat plates on flat wood surfaces when additional paint removal is required. Chemical strippers may be used to aid in the cleaning process - be certain to follow directions to thoroughly neutralize the chemicals after use; otherwise, new paint will not adhere to the surface. When painting, use an oil-based primer followed by two final coats of oil-based or quality latex paint.

Severely rotted or missing pieces may be reproduced by a good carpenter or millwork shop. It is best to match or at least complement the existing details when replacing woodwork. It is a good idea to remove vegetation that grows too closely to wood.

References

The following publications contain more detailed information about wood.

Preservation Brief #10—Exterior Paint and Problems on Historic Woodwork

Respectful Rehabilitation-Answers to Your Questions About Old Buildings by the Preservation Press, Washington D.C.

Metals

Cast iron and sheet metal are sometimes used in ornamental and practical roles in the district's historic buildings. Intricate detail was reproduced in cast iron or stamped sheet metal as an architectural ornament at low cost, while practical hardware such as fences, gutters, down spouts, structural supports and roofing were done in metal as well. The decorative or utilitarian components in metal give buildings their human scale and liveliness.

These architectural elements are essential to the character and appearance of your building. They should not be removed unless absolutely necessary.

Cast iron was used for storefront columns and window lintels and is quite permanent. A sound paint coat is essential to prevent rust and corrosion. Rust or paint buildup may be removed by chemical treatment or low pressure dry grit blasting (80-100 psi). If parts are missing, they can be reproduced in fiberglass or aluminum using existing pieces to make a mold. If the missing pieces are relatively free of ornamental detail, wooden pieces might be substituted.

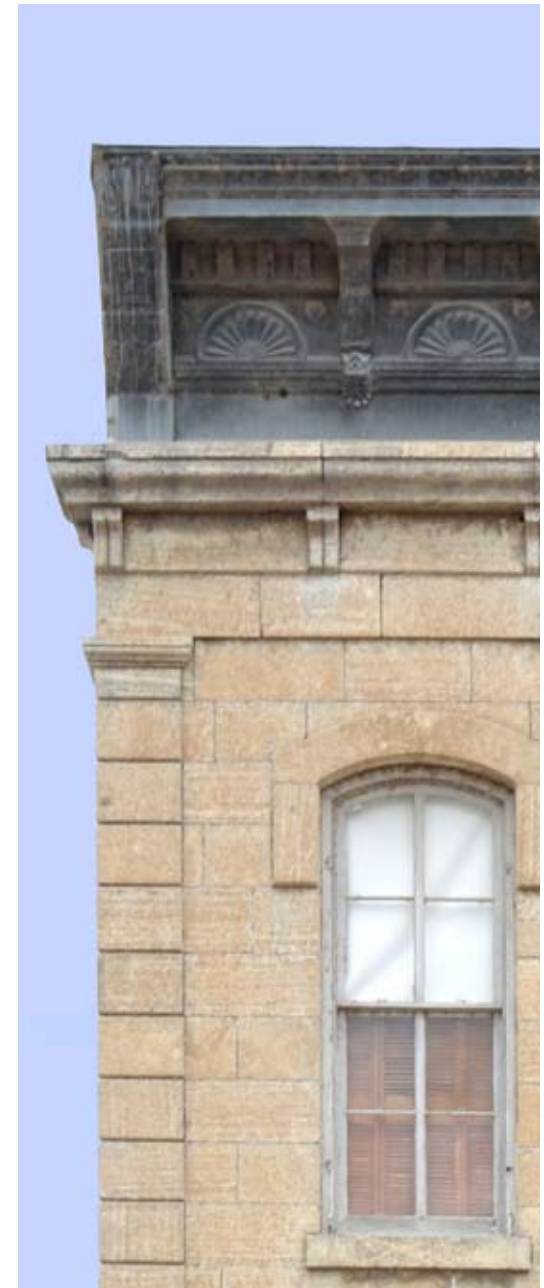
All metals requiring painting should first be primed with a commercial metal primer, followed by two finish coats of oil-based paint.

References

The following publications contain more detailed information about metals.

Preservation Brief #13—The Repair and Thermal Upgrading of Historic Steel Windows

Metals in America's Historic Buildings: Uses and Preservation Treatments by Margot Gayle, David W. Look, AIA, and John G. Waite, Government Printing Office, Washington D.C.





Other Materials

Some buildings in downtown Lanesboro have been covered with other materials to modernize their appearance or limit the necessity for maintenance. Stucco is a common example. The materials often obscure important details or cause them to be removed, such as cornices, window trim, or the storefront as a whole. They frequently can cause or intensify internal structural problems, and they reduce the visual interest of a complex wall surface.

The loss of original detail is the most obvious problem encountered with applied sidings. An impervious layer of siding can allow serious decay or insect damage to go unseen and unchecked as well. Moisture from condensation or interior water vapor can rot wooden materials or damage masonry in the wall.

Today there are many synthetic and metal siding types that are intended to mimic wood lap siding. Synthetic siding such as vinyl, aluminum, and steel siding should not be applied to buildings in historic downtowns. Whenever possible, such materials should be removed in the course of maintenance and improvements to properties.

Technology is constantly changing, and new building materials such as fiber cement siding may be approved for new construction within the district. The Heritage Preservation Commission, through the city, maintains a file on new building materials that are acceptable for renovations and construction in the downtown area.

References

The following publication contains more detailed information about substitute siding materials.

Preservation Brief #8—Aluminum and Vinyl Siding on Historic Buildings

General Storefront Design Considerations

Whether restoring a storefront or considering a more contemporary treatment, your plan should be based on a traditional storefront design. One characteristic of the traditional commercial facade is a well-defined frame for the storefront. This area is bounded by a pilaster or pier on either side, the sidewalk below and the storefront cornice above. It is important to contain the storefront within this frame. When the storefront is allowed to extend beyond its frame, it may no longer appear as an integral part of the overall facade design; rather, it may appear tacked on. Look at historic photographs of your building or of similar buildings to learn the original configuration of your storefront.

The following are several ideas to consider when planning your storefront renovation. Each originates in the design of the traditional storefront; however, they are not solely historical concepts. They represent sound design principles aimed at enhancing both appearance and accessibility.

Contain the storefront

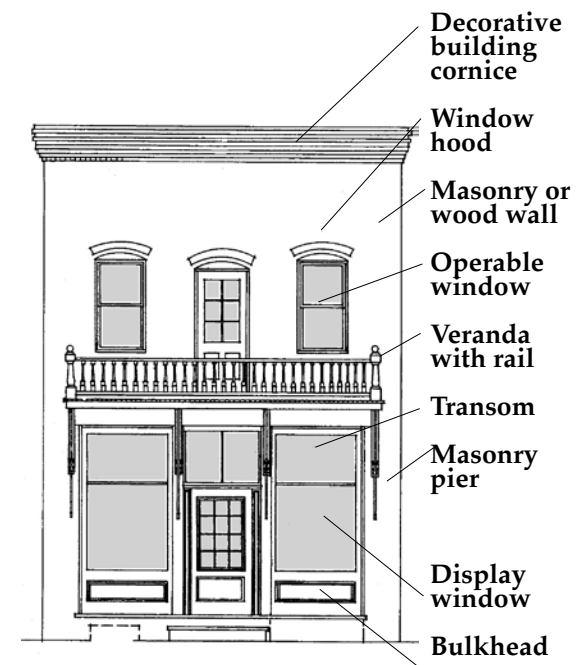
A storefront should be designed to fit within the original facade opening and not extend beyond it. The storefront might be set back slightly (perhaps 3 inches) from the plane of the facade to accentuate this sense of containment.

Transparency

Large display windows were a prominent feature of the traditional storefront. As a design element, they are integral to the overall proportioning of the facade. Functionally, the large glass area provides maximum light and display area, while visually opening the facade to the street. As a rule, the storefront should be composed primarily of glass, while the upper facade should be more solid and contained with smaller, evenly spaced windows and door openings.

Appropriate materials

The color and texture of the storefront materials should be simple and unobtrusive: (1) The storefront frame can be wood, cast iron, or aluminum with a baked enamel finish; (2) the display windows should be clear glass; (3) transom windows may be clear, prism, or stained glass; (4) the entrance door should have a large glass panel and can be made of wood, painted steel, or aluminum with a baked enamel finish; (5) the base panels (bulkheads) can be of wood, polished



stone, glass, tile, or pre-finished or painted aluminum-clad plywood panels; (6) the storefront cornice can be made of wood, cast iron, or sheet metal, or appropriate prefabricated painted components, or sometimes the horizontal supporting beam can serve as the storefront cap; (7) balconies with balustrade would be constructed of wood with structural brackets of wood or metal; (8) the side piers should be of the same material as the upper facade.

Inappropriate materials

Certain materials and design elements should never be used on a traditional historic commercial building. A mansard roof with wooden shingles, rough textured wood paneling, stucco, metal siding, fake brick or stone, and gravel aggregate materials are not appropriate. Inappropriate historical themes should also be avoided. Small window panes, and colonial doors are 18th-century elements that do not belong on most 19th- or 20th-century facades.

Simplicity

Whether you are renovating an existing storefront or designing a new one, remember that the emphasis should be on transparency. The fundamental design should include large display windows with thin framing members, a recessed entrance, a cornice or a horizontal sign panel above the storefront to separate it visually from the upper facade, and low base panels to protect the windows and define the entrance.

This same basic arrangement will be equally appropriate whether constructed using traditional or modern materials.



1918 photograph of the Levang's Weekly storefront in the 1895 D. Galligan Building at 108 Parkway North. Note the large, oversized display windows, with transoms above and the bulkhead below, and the recessed central entryway in the historic picture. The entry door in the current storefront is in the southerly bay.

Doors, Windows, and Awnings

Doors and windows help to define the architecture of historic downtown Lanesboro. The upper story windows establish a rhythm in the streetscape that ties the facades together. The storefront with its large glass area opens the store to the street, inviting pedestrians to look and possibly come inside. Most doors in the district were wood frame with a large glass area to match the openness of the storefront as a whole.

Doors and windows should be carefully maintained and repaired. Always retain original doors and windows if at all possible. Replacement of elements should duplicate the original form of the material closely. The original size and spacing of window muntins dividing the sash are particularly important. The size and division of window sashes should be appropriate to each building's style. Hardware is often a troublesome repair problem. Window and door hardware which reproduces turn-of-the-century forms is now readily available. Inoperable decorative shutters are inappropriate for use in the district. On buildings that originally featured shutters, make sure the panels exactly match the size and shape of the window opening.

Storefront entry doors

Storefront entry doors should present an attractive appearance and should be visually appropriate for your storefront. Original doors should be retained if possible. If a new door is to be installed it should closely resemble the design and proportions of the original door. Wood is the preferred material, but steel or aluminum with a baked enamel finish may also be used. Colonial era style doors, ranch style doors, unpainted aluminum doors and other very decorative door designs should be avoided.

Replacement windows

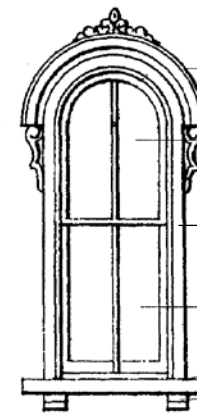
When more energy efficient double-glazed aluminum or wood windows are to be used as replacements, they should match the original wood windows in size and style. Never replace a multi-pane window with a single large pane of glass. Aluminum windows should be in a baked enamel finish rather than the color of clear unfinished aluminum.

Storm windows

Storm windows may be desirable on upper story windows for energy conservation. An exterior storm window can also serve to protect and upgrade older wooden sashes. They should conform



Original storefront doors were often recessed, constructed of wood with a large window above a single or double panel that complemented the bulkhead design below the display windows



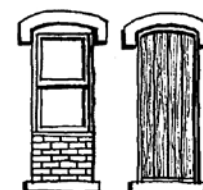
Arched crown/hood
Arched upper sash
Window frame
Lower sash
Sill
Bracket

Original window



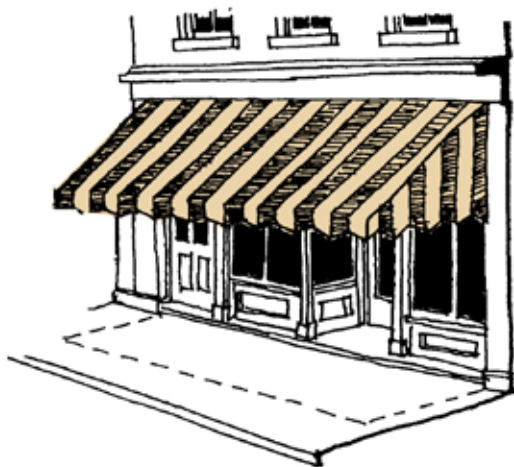
Yes

Inappropriate window treatments



No

No



Awnings have been used since the 19th century for storefronts in Lanesboro's commercial district. This early photograph shows awnings along Main Street.

The application of new fabric awnings is encouraged where appropriate.

with the size and shape of the existing sash and be painted to match as well. Interior storm windows are a good choice where original windows might be obscured by the addition of exterior storm sash.

Awnings

Canvas awnings were a familiar feature of 19th-century storefronts. Apart from their primary function of sun and glare protection, they also offer shelter to pedestrians and can be an attractive addition to the storefront. Additionally, the valance can serve as a sign panel for your business.

Select awnings that closely follow historical precedents in shape and design. Awning sizes and mounting height should be based on the original storefront design, and be operable, unless evidence of a building's original awning suggests otherwise. Always fit the awning within the storefront opening. Awnings should never extend continuously across several storefronts. Choose a water-repellent canvas or vinyl-coated canvas material; aluminum awnings or canopies are inappropriate. A wide variety of canvas colors are available, and you should pay special attention to choosing a color or color combination that coordinates with your building and its surroundings.

To be historically appropriate, and to allow ample clearance above the sidewalk areas, awnings may need to cover or conceal decorative transoms containing patterned cut glass. The use of bubble, concave, or convex awning forms were not common to early storefront design and should be avoided. Vinyl coated fabric, fixed metal, transparent or opaque vinyl or wood awnings are inappropriate. Awnings that are backlit are not acceptable.

References

The following publications contain more detailed information about windows.

Preservation Brief #3—Conserving Energy in Historic Buildings

Preservation Brief #9—The Repair of Historic Wooden Windows

Preservation Brief #10—Exterior Paint Problems on Historic Woodwork

Preservation Brief #11—Rehabilitation of Historic Storefronts

Preservation Brief #13—The Repair and Thermal Upgrading of Historic Steel Windows

Architectural Details

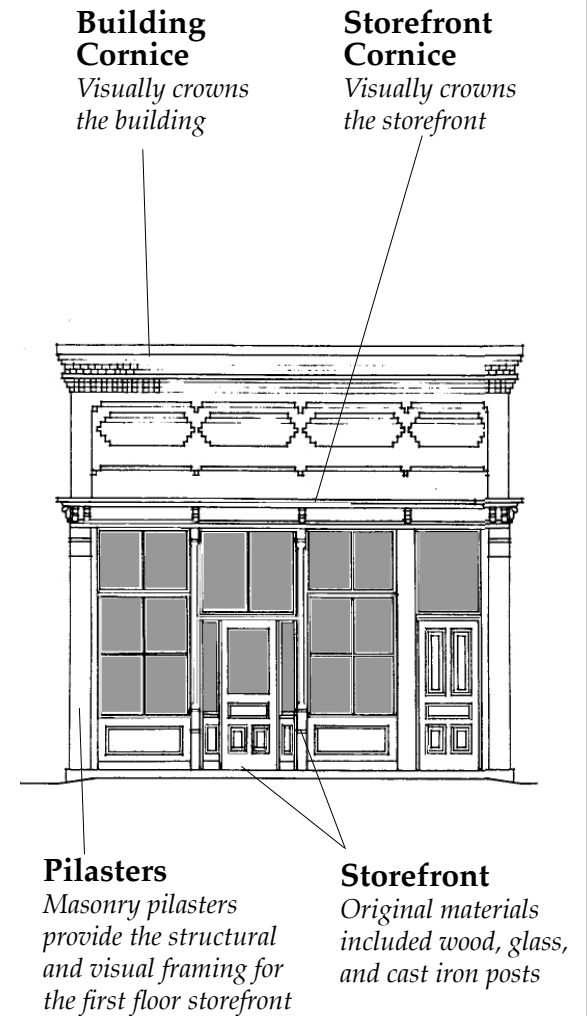
Architectural details are among the most distinctive elements which identify the different styles in downtown Lanesboro. Brackets, bulkheads, cornices, columns, pilasters, decorative moldings, and window hoods were used extensively to embellish buildings. These features are crucial to the historic and architectural character of the building.

Architectural details should be retained on existing structures within the historic downtown. New construction should mirror existing details, or display contemporary details that harmonize with its neighbors. It is essential that architectural detailing be carefully maintained in order to ensure its long term survival. Modern artificial siding frequently covers cornices or window trim and involves the destruction of much architectural detail. This practice is not appropriate.

Added Elements: Necessities such as electric meters and boxes, condensing units, gas meters, solar panels, air conditioners, television antennae and satellite dishes are contemporary features in downtown Lanesboro. They can seriously impair the visual qualities of historic architecture if improperly located. All added elements should be located on the roof or to the rear of buildings in the district and screened by appropriate plantings or fencing. Solar panels and television aerials should be situated as far out of public view as possible.

Paint Colors

Painting is the traditional method used to protect wooden and some metal and masonry buildings from the attack of moisture and other destructive environmental factors. It is more often thought of as a decorative element. Paint should provide the district's buildings with both a strong protective and a decorative surface layer. Oil based paints have traditionally been used on the district's wooden trim elements, and it is generally the best policy to continue using these paints on wood, rather than latex paints, unless careful preparations are made. Colors used originally vary with the age and style of the building. Earth tones (greens, dark reds, pale yellows and browns) were popular in the latter half of the 19th Century; lighter shades predominated in later decades. However, there is no clear rule for paint colors in a stylistically mixed group of buildings like those in the district, other than to avoid bright or unusual colors. Those who desire precise guidance can perform, or hire a consultant to undertake, paint analysis to determine paint colors at a specific time in a building's history.



The City of Lanesboro strongly recommends that property owners keep their buildings regularly painted and follow these guidelines in selecting the type and color of paint.

It is recommended that the elements of a building be painted to utilize colors consistent with an integrated design for all material and color choices of the entire exterior. Typically, trim elements that have the same function on the exterior receive same or similar colors: for example, all window and door frames are the same color, or cornices use the same or similar colors. The window sash and doors can be painted a darker color than the walls and trim. Avoid painting masonry that is not painted. Prepare the surface to be painted by removing all loose paint and sanding all rough edges that remain. Prime the surface with a high quality oil-base primer and follow with two finish coats of oil-base or quality latex paint.



Minor Trim

- Window sash
- Doors
- Storefront frame
- Small details on cornices, window hoods, bulkheads, brackets, and corbels

Major Trim

- Building cornice
- Window hoods
- Window frame
- Storefront cornice
- Storefront columns

Paint Color Hierarchy

References

The following publications contain more detailed information about painting.

Preservation Brief #10—Exterior Paint Problems of Historic Woodwork

Paint in America : The Colors of Historic Buildings by Roger W. Moss (Editor), Preservation Press, Washington D.C.

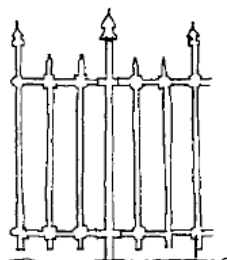
Rear & Side Entrances

In planning downtown improvements, the backs and sides of buildings should be considered for potential secondary business entrances. In Lanesboro you can see businesses taking advantage of secondary entrances along the side streets intersecting Parkway. These alternative store entries not only improve customer access from parking areas, but also significantly enhance pedestrian circulation throughout the historic downtown.

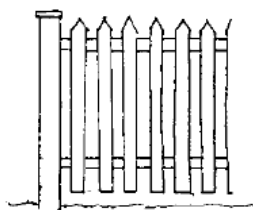
When implementing design improvements to secondary facades, property owners should be aware of the main (street) facade elements that give identity to their building or business. Any improvements should reflect the design elements associated with their building—signage, awnings, paint colors, use of materials, etc. should be coordinated on all public facades of a business. However, it should be considered that sides and backs of buildings usually have different details, window sizes, various wall heights, and different brick colors, all of which clearly indicate a distinctive character without being repeats of the front facades.

Fencing

A variety of fencing types can be found within the Lanesboro Historic District. These include wood picket, wood plank, and wrought iron fencing. Such diversity corresponds to the range in character of the districts and the many different uses intended for the fences.



Wrought Iron



Pointed Picket

There is no single appropriate fence for the historic districts, but walls and fences above 3' in height are generally discouraged near the front of a property. Fences that are compatible with the style of the building and strengthen the historic flavor of the districts, especially if based on historical photographs, are preferable.

Modern fencing, such as western split rail, chain link or vinyl are inappropriate and would detract from the character of the downtown commercial district. The Lanesboro HPC follows The Secretary of the Interior's Standards for Rehabilitation, Appendix I, in recommending the repair and retention of original fencing whenever possible. New fencing is judged on a case by case basis, in terms of design, materials and location.

Signage and Lighting



Flat signboards, low-profile projecting signs, painted lettering on the display windows and awning valance are appropriate.

Signage is an essential element in any commercial district. Anonymity is clearly not good for business. Unfortunately, signage has often been one of the most disfiguring elements in the urban landscape. A visual clutter of oversized and ill-positioned signs presents a negative image for the entire street.

A business sign is important not only as an identifier, but equally significant as an expression of an image for the business. Don't underestimate the value of quality signage. A clear message, presented with style, will encourage passersby to venture in. Money spent on quality signage is usually money well spent.

When thinking about signage, consider the following:

Size and placement

Signage should be directed at and scaled to the pedestrian. Don't assume that the largest sign is the best. Pay particular attention to how your sign relates to your building. Look for logical signage locations on your facade.

The best location for signage is at the continuous flat wall areas above storefront display windows and below the upper level windows. Where such space is limited by the location of the storefront cornice or a balcony, signage can be applied to the display windows or on low-profile projecting signboards. Don't cover windows, doors, or architectural ornaments. A good sign looks like it belongs where it was placed. It should be an extension of the overall design of your facade.

Message and design

A good sign is simple and direct. Don't be tempted to say too much. Choose a letter style or graphic treatment that projects your image and is clear and easy to read. Coordinate sign colors with the colors of your building. Remember that visual clutter will only dilute your message.

A good sign can take many forms. It may be painted on a flat panel, or it might have a sculptural quality. Individual letters might be applied to the facade. Logos or lettering can be painted, stenciled, or engraved on windows. Even the valance of an awning can be an excellent signboard. Sign design that brings additional identity to storefront businesses, by using three-dimensional signs,

symbols, or representations of the business (mortar and pestle, scales of justice, barber poles, etc.) is encouraged. Small two-sided signs that project perpendicularly over the sidewalk are excellent for communication for pedestrians. Neon signage is not appropriate on the building exterior. Lighting for other kinds of signage should be limited to direct illumination by incandescent lamps.

Inappropriate signs

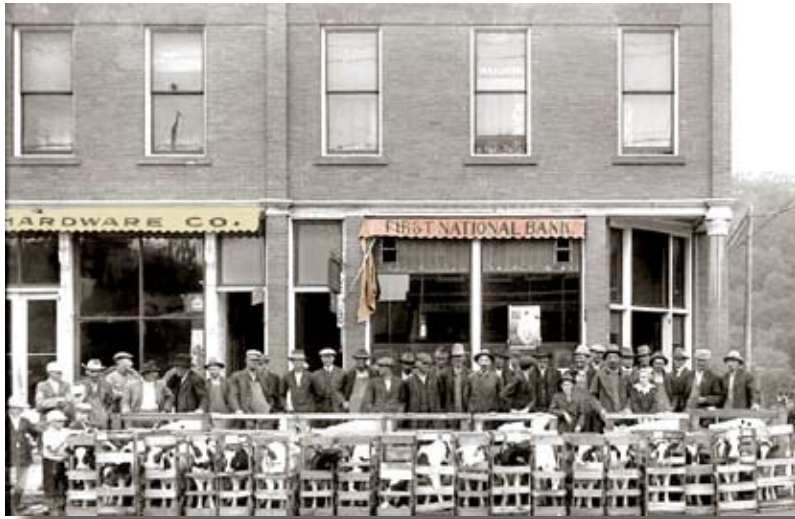
Certain sign types are generally considered inappropriate in an historic commercial district. These would include large projecting signs, rooftop signs, and internally illuminated awnings and signs.

All signage with the Lanesboro Historic District must be approved by the HPC.

General Sign Guidelines

- Signs should be made of traditional materials such as wood or metal panels with painted or ornamental metal lettering.
- Signage should be sized appropriately and in proportion to its building.
- Signs and graphics should have colors that are coordinated with the overall building colors and the colors of the adjacent buildings.
- Signs should have a lettering typeface generally of the era of the building, such as letters in a serif or script style for the earliest buildings, and with the possible use of more modern sans-serif style lettering for more recent buildings. However, each sign shall contain no more than two lettering styles, and the lettering shall not occupy more than 60 percent of the total sign area. Where businesses are required to utilize a corporate image or the sign lettering style and /or color is part of the business identity, the corporate image may be acceptable by utilizing other mitigating historic sign design features such as a raised sign boarder, dimensional letters, small lettering size and scale.
- Signage should be placed at traditional sign locations including the storefront beltcourse, upper facade walls, hanging or mounted inside windows, or projecting perpendicularly from the face of the building.





- Signs should not conceal any architectural features.
- Signage mounting brackets and hardware should be anchored into mortar, not masonry.
- Signs which are lit should have concealed lighting—spot or up-lit lighting for signs is recommended.
- Internally-lit or flashing signs are not appropriate for historic commercial districts.

In the early 20th century many of Lanesboro's businesses had their signage printed on the aprons of their canvas awnings.

General Lighting Guidelines

- Commercial sign lighting fixtures should be simple in design or concealed.
- Concealed light fixtures or fixtures appropriate to the building's period are encouraged.
- Spot or up-lit lighting for signs is recommended.
- Light fixtures should be low profile and have minimal projection from building face.
- Lighting should not conceal any architectural features.
- The light source should not be visible from the public right-of-way.
- Incandescent illumination is the most appropriate light source for historic commercial signage.
- "Historic" theme light fixtures such as "Colonial" coach lanterns are not appropriate to the Lanesboro Historic District.
- Internally-lit plastic signs and awnings are not appropriate.
- Flashing lights are not appropriate for historic commercial districts.
- Light fixture mounting brackets and hardware should be anchored into mortar, not masonry.
- Neon signage is not appropriate on the building exterior.

New Downtown Construction

Much has been written (and argued) on the issue of new construction in historic downtowns. An exhaustive discussion of the issue could fill a book and is beyond the scope of this guide. However, the general principle to follow is that new buildings should look new.

B. Clarkson Schoettle of the Main Street Center has most succinctly summarized the other basic design considerations as follows:

Proportions of the Facade

The average height and width of the surrounding buildings determines a general set of proportions for an infill structure or the bays of a larger structure.

Composition

The composition of the infill facade (that is, the organization of its parts) should be similar to that of surrounding facades.

Rhythms that carry throughout the block (such as window spacing) should be incorporated into the new facade.

Proportions of the Openings

The size and proportion of window and door openings of an infill building should be similar to those on surrounding facades.

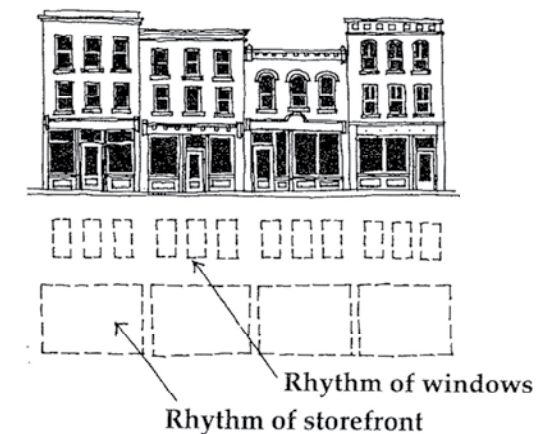
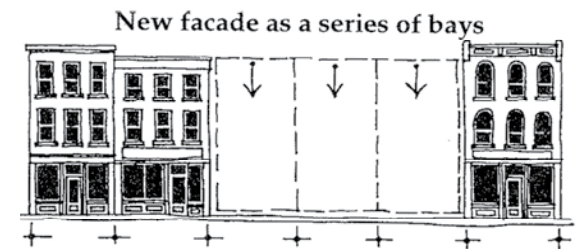
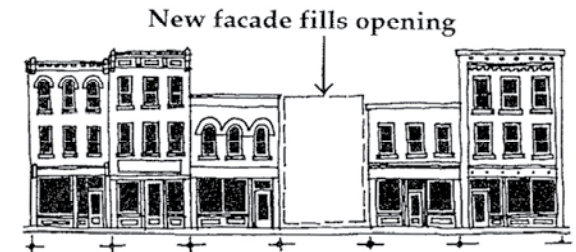
The same applies to the ratio of window area to solid wall for the facade as a whole.

The infill building should fill the entire space and reflect the characteristic rhythm of facades along the street.

If the site is large, the mass of the facade can be broken into a number of smaller bays, to maintain a rhythm similar to the surrounding buildings.

Detailing

Infill architecture should reflect some of the detailing of surrounding buildings in window shapes, cornice lines, and brick work.



Materials

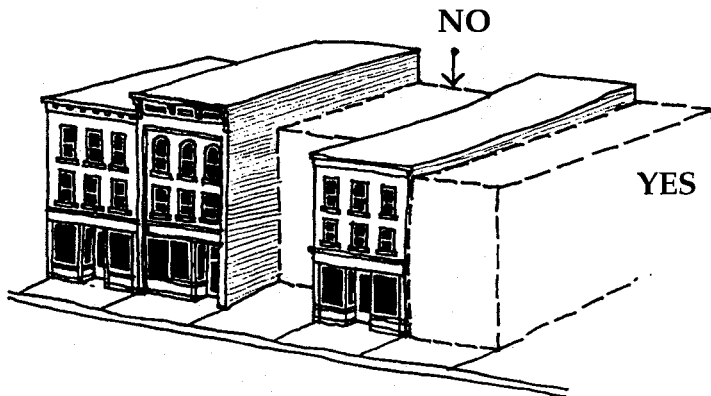
An infill facade should be composed of materials similar to adjacent facades. The new building should not stand out from the others.

Color

Colors utilized should relate to each other in a coherent and consistent design, and also be selected in response to the existing materials and colors of surrounding buildings. Color selections for each building will include all the visible elements on the exterior, in order to achieve an integrated and coordinated design approach; and, thus it will include such elements as: the wall materials, accessory items such as flashing and hardware, all the trim components around doors, windows, at cornices and applied panels; the painted or pre-finished components such as windows and doors; and for awnings, signs and exterior lighting fixtures.

Building Setback

The new facade should be flush with its neighbors.



New Building Materials

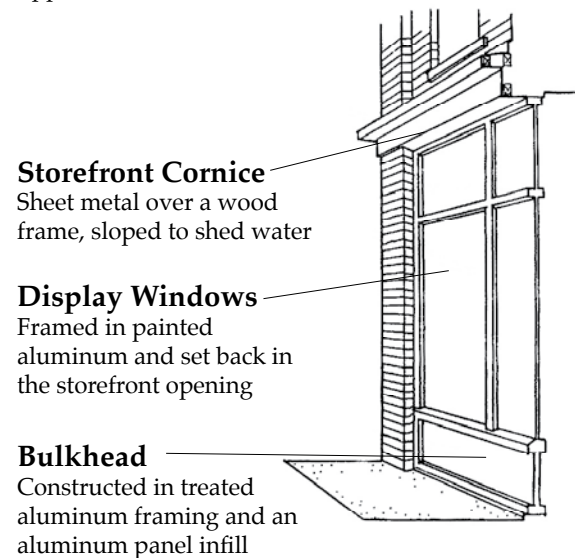
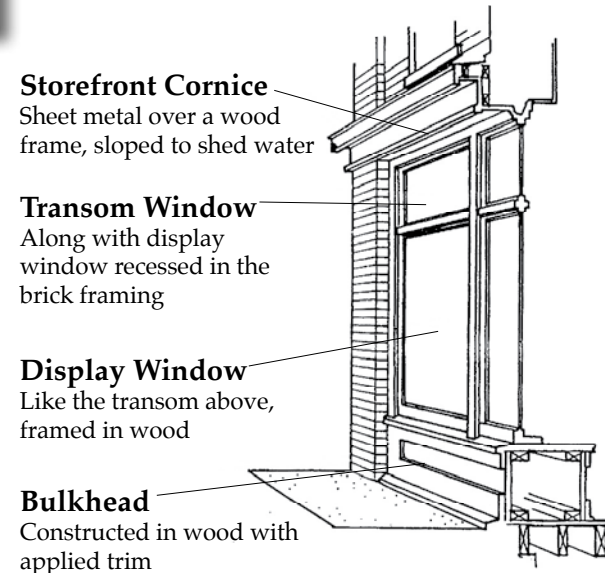
While the commercial property owner is encouraged to use traditional materials in the reconstruction of missing or altered building elements, often it is economically infeasible. Therefore, the owner may consider using newer building materials that emulate the appearance of the traditional elements.

When designing a new storefront for your commercial property, you should meet with the Lanesboro Heritage Preservation Commission to determine what contemporary building materials are acceptable and available.

The traditional storefront is generally constructed of a combination of materials, such as wood framing, plywood moldings, metal flashing, and plate glass. The typical elements of the storefront were the metal-clad window crown or cornice, the wood framed transom window, the wood framed display window, and the wood or metal bulkhead. The window and bulkhead are generally set back in the storefront opening at least six inches.

The reconstructed storefront can create the same “look” using newer building materials such as insulating glass and aluminum framing. However, the proportions and placement of the different elements need to closely match the elements of the original storefront.*

* Excerpts from *Keeping Up Appearances* from the National Trust for Historic Preservation



Applying the Guidelines to Lanesboro's Buildings



The following examples were selected to illustrate the applications of the design guidelines. These examples display the variety of architectural styles found in downtown Lanesboro and can be used as a guide to what type of improvement might be appropriate for other buildings that are similar in design.

Parkway Avenue North

- 109 Chapman Hardware Commercial Building (1870)**—This three-story, Italianate commercial block retains much of its upper-story integrity but has lost its projecting cornice and its original storefront fenestration.
- 111 G.B. Ellestad Building (1897)**— Once an outstanding example of Victorian storefront design, this one-story, commercial building retains only its massing and none of its original 1897 decorative features.
- 117 James O'Hara Hardware (ca. 1870)**— This two-story commercial structure appears to have a brick facade that has been covered with a form of lap siding. The storefront has been modified with modern elements and detailing.
- 118 Scanian-Habberstad Bank & Trust Company Building (1916, 1923)**—This highly-decorative corner building displays round-arched fenestration on its major brick and stone facades. Projecting a sense of security in its architecture this bank building anchors Lanesboro's prominent intersection of Parkway Avenue and Coffee Street.
- 201 DeVillier's Confectionery Building**—While this two-story corner block retains most of its turn-of-the-century appearance, the upper-story windows have been infilled with vertical wood panels.
- 204 M.V. Bean Building (1890)**—This simple two-story, brick building retains its upper story window configuration; however, the pedestrian shop level opening has been infilled with a variety of modern architectural treatments.

Coffee Street East

- 108 Solberg's Market Building**—The continuous facade of this three parcel complex hides two westerly flat-roofed frame structures and a front-gabled easterly building. The three buildings have been combined into one commercial use space.

Address	Description
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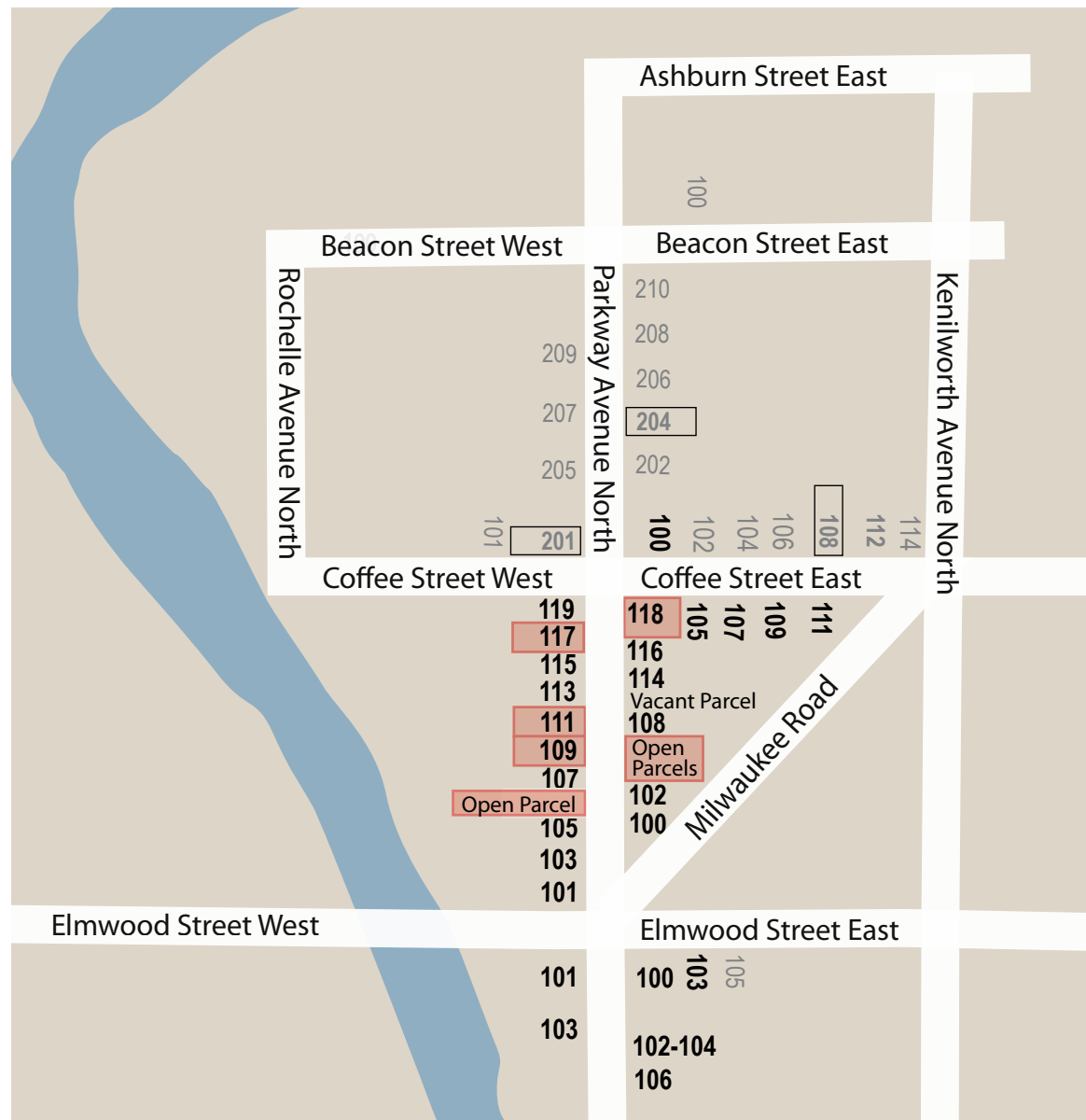
Address	Description
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000 Address within the National Register district

000 Address within the National Register district that has been selected to illustrate the design guidelines discussed in this manual

000 **Address outside the National Register district**

000 Address outside the National Register district that has been selected to illustrate the design guidelines



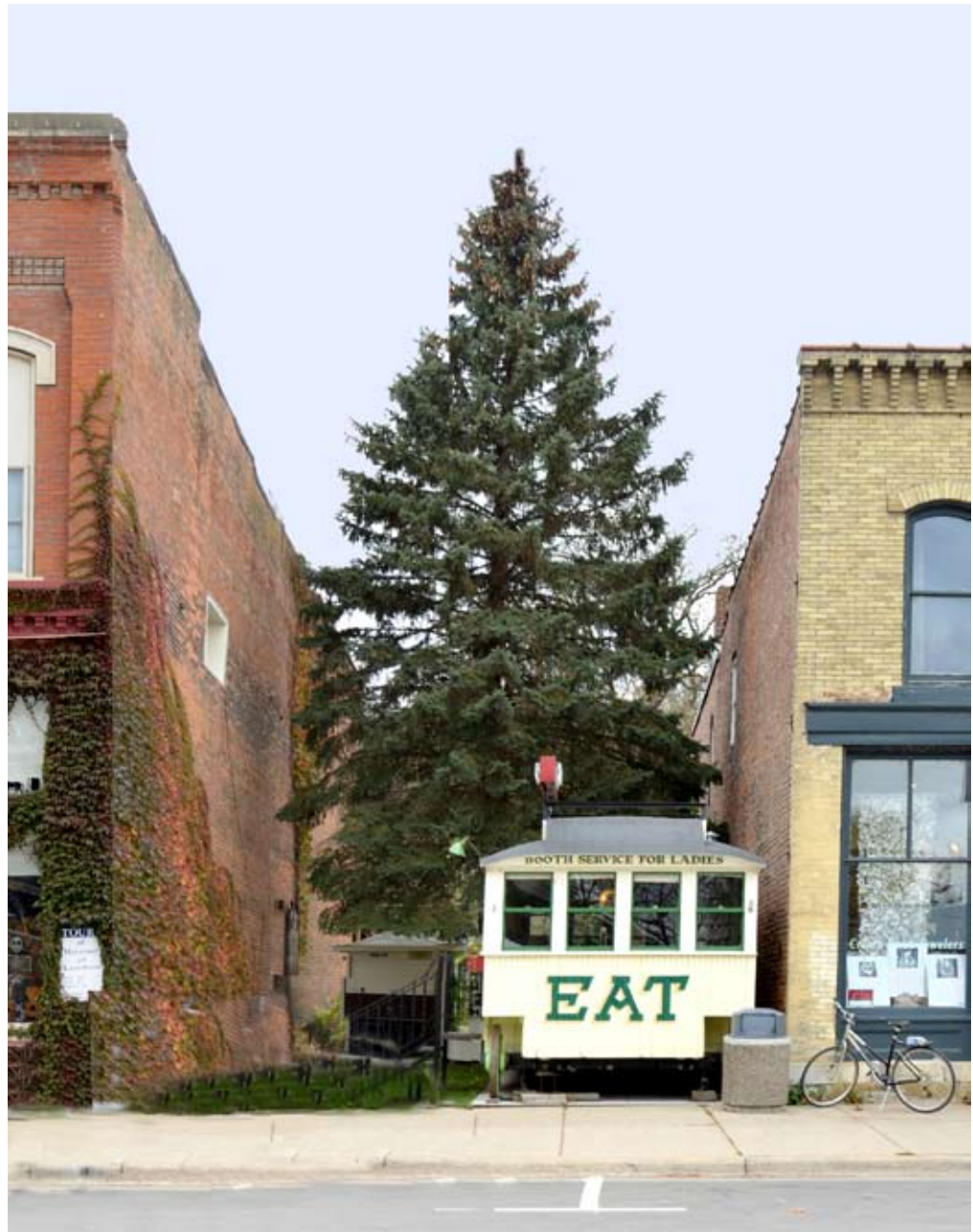
EXISTING CONDITION

105/7 Parkway Avenue North Open Parcel

This parcel on the west side of Parkway Avenue is now the home of a railroad car diner. While the diner car provides a compatible mix with the historic downtown buildings, in the late 19th century this lot displayed a two-story, wood-framed, false front commercial building.



1889 photograph of the wood-framed commercial building that once stood at this site.





INFILL CONSTRUCTION

For infill construction on a open parcel where there is historic photographic documentation of the original structure, the new facade should emulate the original construction in arrangement, proportions and pattern of major elements and fenestration.

The projecting cornice crowns the main facade and can be replicated with traditional wood and/or new building materials.

The original building's upper story displayed three evenly spaced 6-over-6 double hung windows. Similar windows can be custom made or found in stock collections produced by the major window suppliers. Any new windows should be at least double insulated.

Hang a canvas awning over the new display windows and recessed double entry doors.

EXISTING CONDITION

109 Parkway Avenue North Chapman Hardware Building

Constructed in the 1870s, this three-story building is the tallest commercial block in downtown Lanesboro. It is faced with a cream-colored brick and retains its original, upper-story 2-over-2 windows with stone crowns. Its Italianate design is diminished by the loss of a projecting cornice. The storefront retains its original configuration but the display windows have been replaced with red brick infill and down-sized modern octagonal windows that distract from the strong, vertical orientation of the original design.



Over time the cornice brick has been removed

A pinkish wash has been applied to the cream-colored brick facade

Raw extruded aluminum storm windows have been applied to the 2nd story windows.

Temporary signage has been hung over part of the storefront

The storefront window openings are infilled with brick and modern octagonal window, and lost its original entry door set.



PROPOSED RENOVATION



Inspect roofing, coping and flashing.

Consider adding a new cornice to crown the building.

Clean and tuckpoint brick as necessary.

Repair where necessary and repaint original window sash. Consider installing interior storm windows for upper story windows.

Hang canvas awnings over display windows.

Remove infill brick and inappropriate octagonal windows from first floor window openings and install large display windows with bulkheads below.

Replace modern door with wood and glass door set as originally designed.



EXISTING CONDITION

111 Parkway Avenue North G.B. Ellestad Building

Constructed in 1897, this building once displayed an Italianate design composed of ornamental iron posts flanking large display windows, transoms, and the recessed double entry doors. Above the transom level was a band of ornamental sheet metal and a bracketed parapet with a name and date plate.

Through time the entry has been moved to the north end of the facade and this building has lost all of its amazing ornamentation. All that remains is its massing.

The cornice's name and date plate
have been removed

The decorative sheet metal has been either
removed or covered with horizontal wood
siding.

The storefront opening has been infilled with
wood panels, siding, and a variety of modern
window and door treatments.



*Historic turn-of-the-century photograph of the
G. B. Ellestad Jeweler storefront*



PROPOSED RENOVATION



Inspect roofing, coping and flashing.

A bracketed cornice of traditional wood and/or new building materials should be applied to the upper facade.

Decorative sheet metal is still being produced and can add visual interest and an historic appearance to the signboard band above the storefront.

The new storefront should be composed of the recessed entry, panels below large display windows, and transom windows above. The new "Italianate" facade can be reconstructed with traditional or modern materials.

New windows should be made of insulated glass panels.

EXISTING CONDITION

117 Parkway Avenue North James O'Hara Hardware

Constructed circa 1870, this early Italianate commercial building appears to have a brick facade under the applied lap veneer. (See the exposed brick immediately under the cornice.)

The historic photograph shows a segment of the building facade that appears to be covered with a smooth skim coat. However, the exposed brick does not show any sign of a stucco covering.

The surround that is centered on the upper level could have defined a doorway opening to a second floor balcony or sliding loft access doors.

Through time the large display window sets were reduced in height, the entry was moved to the south end of the facade, new display windows were installed on stone bulkheads, and a canopy was hung across the entire storefront.

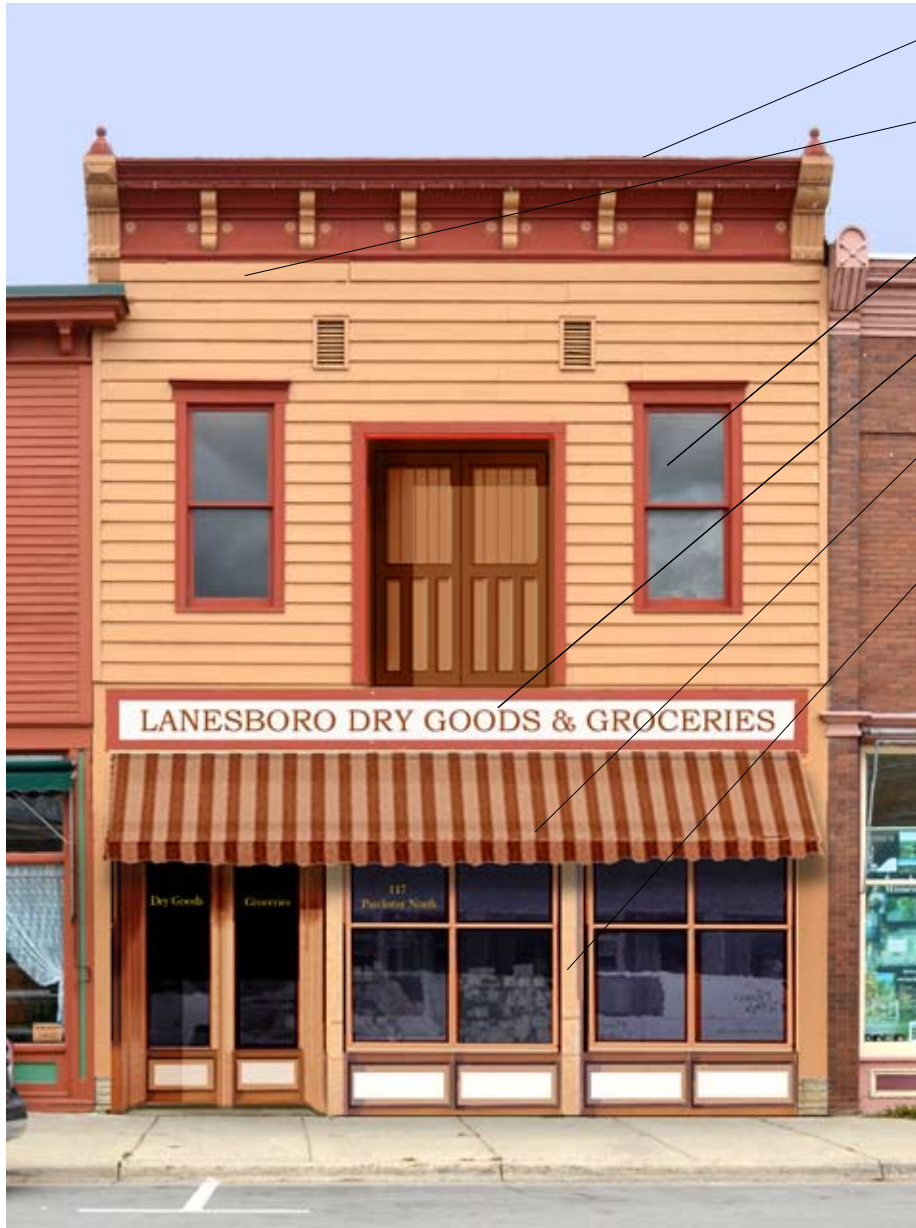
All that appears to remain of the original facade is the projecting cornice and the upper story window openings.

Exposed brick suggests that the upper facade is constructed of a light cream-colored brick.

The upper story of the front facade is covered in lap siding.

The original storefront had four-paned display windows on either side of a centered, recessed entry.





Inspect roofing, coping and flashing.

Repair the southern portion of the top lap with like materials.

Consider installing insulated glass sash for all new windows.

Install a storefront-wide, flush signboard above the storefront opening.

Remove the modern, hanging canopy and consider replacing it with a canvas awning over display windows.

Construct a storefront with a recessed entry, panels below large display windows, and transom windows above.

If the siding on the upper-story was removed exposing a brick veneer and the center opening defined, the renovated facade might have this appearance.



EXISTING CONDITION

104-106 Parkway Avenue North Open Parcels

These open parcels are the result of the April 2, 2002 fire that destroyed 3 historic buildings in the heart of Lanesboro's business district. Before the fire this site supported a 2-story brick building and a 2-story wood frame commercial building that had a distinctive period-styled "Ford" signboard above the storefront.



INFILL CONSTRUCTION

An alternative new construction approach might be to design and build the infill structure's bays with a variety of different colored brick and unique architectural details while maintaining a repeating rhythm pattern in the storefronts and upper-story windows.

The infill construction could be designed to reflect the lost buildings with the combination of brick and wood veneer construction (as seen below).



EXISTING CONDITION

118 Parkway Avenue North Scalian-Habberstad Bank & Trust Company

Built between 1916 and 1923, this classical Romanesque Revival bank structure is one of Lanesboro's most classical and architecturally refined buildings. The architecture reads of security and permanence, and in fact the structure has served the community as a bank since its early construction.

Recently a corner wall-hung backlit plastic sign and clock/thermometer/ATM sign has been attached at the building's intersection corner.

While historically bracketed ornamental street clocks have been designed to provide the time first and to advertise the institution second, in this case that order has been reversed. In addition, although the clock's framework color echoes the current bank's logo color, it is not compatible with the far more significant architecture of the building.



Ideally, signage on historic buildings within historic districts should be a complement to the structure and its neighbors. This is generally done by incorporating the signage onto either flat signboards, shallow projecting bracketed boards, awning aprons, or on the glass of the large display windows. For this handsome bank the window sign alternative would have been the most compatible.

The bank has made a major investment in the projecting sign. Toning down the framework color to a compatible bronze would be a step in the right direction.

PROPOSED RENOVATION



EXISTING CONDITION

201 Parkway Avenue North DeVillier's Confectionery Building

This two-story corner brick structure retains most of its turn-of-the-century appearance including its storefront with recessed doorway.

The upper-story windows have been infilled with vertical wood panels giving it a vacant appearance.

The brick has been covered in a pink toned wash.



PROPOSED RENOVATION



Inspect roofing, coping and flashing.

Clean and tuckpoint brick as necessary.

Consider washing the building in a color that is less pinkish and more natural in tone.

If the original windows still exist behind the infill panels, repair where necessary and repaint original window sash.

If they do not still exist install new insulated glass windows for upper story.

EXISTING CONDITION

204 Parkway Avenue North M.V. Bean Building

Built in 1890 as a harness shop with living quarters above, this two-story simple Italianate brick structure retains its upper-story integrity. On the main facade it displays 4-over-4 double hung windows in 3 evenly placed window openings.

A window air conditioner projects out from the front facade.

The storefront has been infilled with vertical and horizontal composite panels and a variety of modern window and door treatments.



PROPOSED RENOVATION

204 Parkway Avenue North M.V. Bean Building



If possible, window air conditioners should not project out from the front facade of an historic building. If it is necessary to use a major facade window for venting, there are newer portable air conditioners that are totally internal and will vent through a partially opened window with a flush panel insert.

With no photographic documentation on the original appearance of the building it is difficult to reconstruct the storefront. However, using the existing primary and secondary storefront door openings a more compatible turn-of-the-century design could be applied.

Note the large display windows with recessed entry business door with transoms above.

Address number and signage has been added to the glass in door and windows.

EXISTING CONDITION

108 Coffee Street East Solberg's Market Building

The continuous facade of this three parcel complex hides two westerly flat-roofed, frame structures and a front-gabled easterly building. The three buildings through time have been combined into one commercial use space.

From its current condition it is difficult to determine if the three buildings were originally commercial and/or residential in design. The 2 westerly structures with their flat roofs most likely have always been commercial structures, while the most easterly structure with its front facing gable could have been an early residence that was converted into a commercial use at the pedestrian level.

At some point during the mid-late 20th century the center storefront went through a remodelling with the application of modern stone and aluminum framed windows.

The continuous artificial siding on the front facade displays a variety of undersized windows at the second level and horizontal picture windows flanking the windows and entry door set.



PROPOSED RENOVATION

The building complex may either remain a conglomerated commercial use, or each building house an independent use. In either case the architectural patterns and rhythms of development in the late 19th century would suggest that the individual buildings be distinctive yet complimentary in scale and defining components.

Common features include applied banding that defines the three independent parcels, storefronts with bulkheads below large divided pane display windows, and compatible entry doors. The storefronts are crowned with fabric awnings and signboards above.

Individual features include a crowning cornice on the center facade, larger second story double-hung window sets with a vertical orientation at the upper level, and in the center storefront the incorporation of some of the stonework from the present day facade.



Phasing A Rehabilitation Project

Existing Condition

The parapet crown has been removed.
The brickwork on the main facades is washed in a pinkish tint.
The second-story openings display raw aluminum storm windows.
The storefront bays have been infilled with modern brick and stock octagonal windows.



When planning the renovation of your storefront, remember that it may make financial sense to phase the project over time. The completion of each phase will increase the aesthetic and actual value of your building, while getting you one step closer to the completion of your project. The following example demonstrates how the phasing could be implemented.

Phase 1

Re-install the decorative cornice.
Repair, tuckpoint, and clean the brick and stone where necessary.
Paint and repair the upper-story windows where necessary.
Remove inflatable and fabric banners.
(Replacement windows should be full-size, double-hung, insulated windows.)



Phase 2

Remove the infill brick and stock windows in the storefront bays.
Re-install a storefront with large, multi-paned display windows, divided-light transoms above and paneled bulkheads below.
Select a historic color palette and paint the wood elements, including storefront cornice, window and door frames, from that palette.
Internal storm windows might be applied to the existing windows.



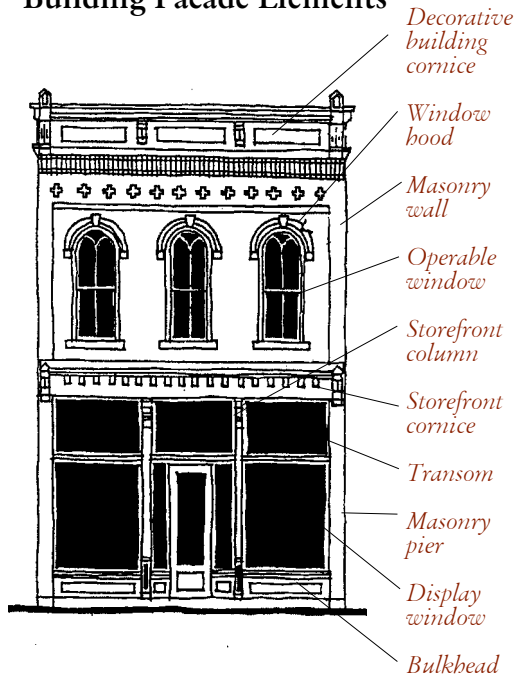
Phase 3

Complete the storefront redesign with the addition of double entry doors as originally designed.
Install a fabric awning with the business name silk-screened onto the apron.

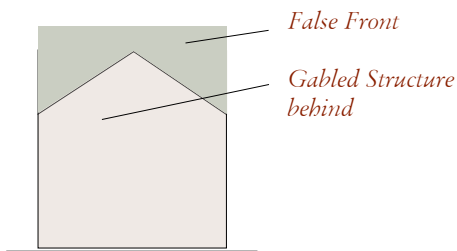


Appendix I • Glossary of Architectural Terms Found in the Guidelines

Building Facade Elements



False Front Facade



Arch

An architectural structural system for spanning a door or window opening. Arches are often constructed of wedge-shaped stones or bricks, and are designed to bear the weight of the materials above.

Belt Course

A horizontal board across a building usually flat with a molding.

Bracket

A projection, sometimes decorative element, which supports or appears to support a projecting cornice, lintel, sill or roof.

Bulkhead

The storefront member that forms a base for the display windows and side windows of a commercial entry. In historical downtowns these are often decorative with raised or recessed panels.

Clapboard

Narrow, horizontal, overlapping wooden boards, usually 4 to 6 inches wide, used as siding. (*pronounced "kla'berd"*)

Crown Molding

Any molding member forming the crowning or finishing member of a structure.

Column

A perpendicular supporting post, circular or rectangular in section.

Coping

The cap for covering the top of a wall.

Elevation

Any of the sides of a building. The east elevation faces east, the south elevation faces south, etc.

Facade

The face or chief elevation of a building.

False Front

A front wall which extends above the roof behind. (As seen at 208 Sibley Avenue.)

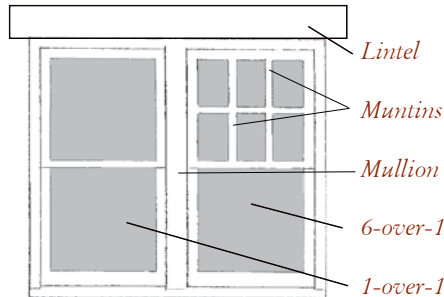
Fenestration

The arrangement, proportions and pattern of window and door openings on a facade.

Flashing

A thin impervious material used to prevent water penetration between a roof and wall.

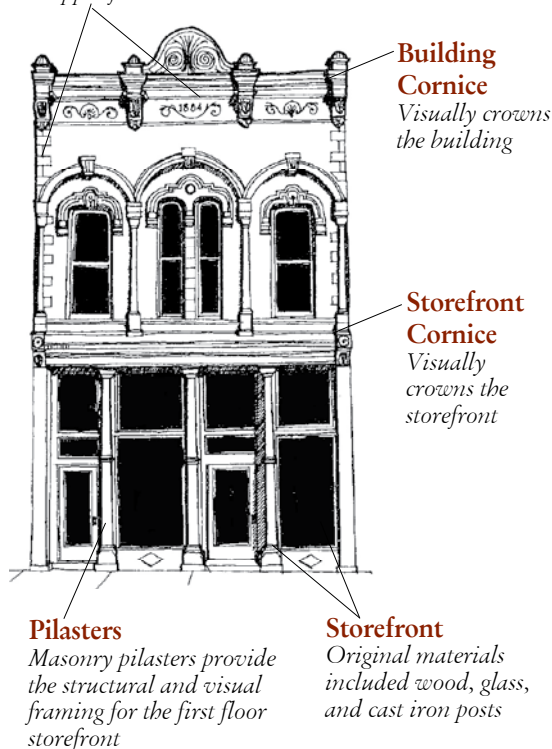
Double-hung, Operable Window



Architectural Details

Decorative Detailing

Corner quoins, metal scrollwork, and date block all add texture to the upper facade



Gable

The triangular portion of the end wall of a building.

Lintel

A horizontal structural member that supports the load over an opening such as a door or window.

Masonry

Wall construction using stone or brick with mortar.

Molding

A member of construction or decoration used to introduce varieties of outline or contour in edges or surfaces.

Mullion

A slender bar or pier forming a division between panels or units of windows, screens, or similar frames.

Muntin

The members dividing the glass or openings of window or door sash.

Parapet

An extension of the wall above the roof line.

Pier

A member or column designed to support the weight from above, usually in the form of a thickened section placed at intervals along a wall providing lateral support.

Pilaster

An engaged pier or pillar, often projecting from the wall, that frames the fenestration of a building.

Pediment

A low, triangular architectural feature formed by horizontal and sloping cornices, often found above the main entry or windows.

Pent Roof

A short, hood-like roof section between the first and second floor.

Quoin

In masonry, a hard stone or raised brick suggesting a stone block, creating a decorative pattern often at the front corners of a building. (An example is seen in the piers at 231-239 Sibley Avenue.)

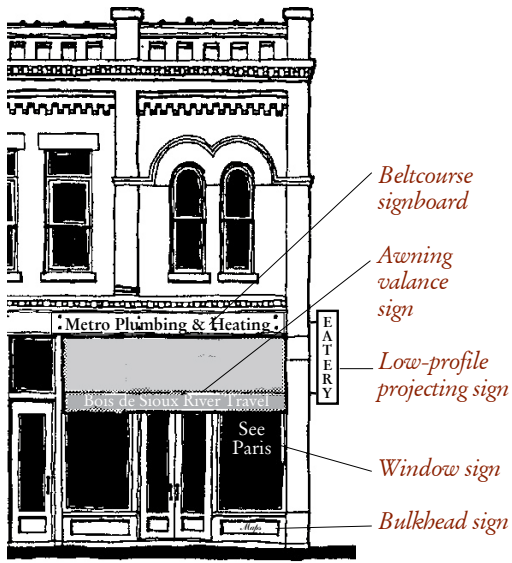
Sash

The framework that holds the glass in the window.

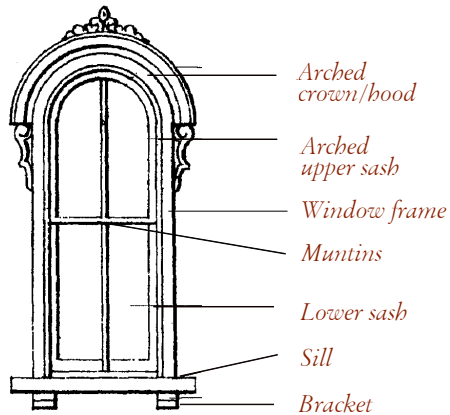
Shake

Any thick hand-split shingle. Often made of cedar and used as an inappropriate design addition to historic storefronts.

Storefront Signage



Window Elements



Shutters

A movable screen or cover used to cover a window opening.

Signboard

A display board or surface used to advertise a business with the use of text and graphics. Signage can also be placed on the awning valance, on a low-profile projecting board, painted on the display window or on the bulkhead.

Storefront

The pedestrian level of the main facade of historic commercial "downtown" buildings. See elements in illustration.

Stucco

An exterior finish composed of Portland cement, lime, and sand mixed with water.

Symmetrical

A design system where elements are exactly the same on each side of the center of a façade (or face of a building). Asymmetry is the lack of symmetry.

Transom Window

A sheet glass or glass block window that is generally stationary, but sometimes operable, that is located above a display window or above an entry door in a storefront.

Window Hood or Crown

The projecting wall element at the top of a window opening. (As seen in the crowns on the upper story windows of 109-113 Sibley Avenue.)

Window Sill

A wood, stone or brick horizontal member of a window frame.

APPENDIX II • Secretary of the Interior's Standards for Rehabilitation

The following standards are to be applied to specific rehabilitation projects in a reasonable manner, taking into consideration economic and technical feasibility.

1. A property shall be used for its historic purpose or be placed in a new use that requires minimal change to the defining characteristics of the building and its site and environment.
2. The historic character of a property shall be retained and preserved. The removal of historic materials or alteration of features and spaces that characterize a property shall be avoided.
3. Each property shall be recognized as a physical record of its time, place, and use. Changes that create a false sense of historical development, such as adding conjectural features or architectural elements from other buildings, shall not be undertaken.
4. Most properties change over time; those changes that have acquired historic significance in their own right shall be retained and preserved.
5. Distinctive features, finishes, and construction techniques or examples of craftsmanship that characterize a historic property shall be preserved.
6. Deteriorated historic features shall be repaired rather than replaced. Where the severity of deterioration requires replacement of a distinctive feature, the new feature shall match the old design, color, texture, and other visual qualities and where possible, materials. Replacement of missing features shall be substantiated by documentary, physical, or pictorial evidence.
7. Chemical or physical treatments, such as sandblasting, that cause damage to historic materials shall not be used. The surface cleaning of structures, if appropriate, shall be undertaken using the gentlest means possible.
8. Significant archeological resources affected by a project shall be protected and preserved. If such resources must be disturbed, mitigation measures shall be undertaken.
9. New additions, exterior alterations, or related new construction shall not destroy historic materials that characterize the property. The new work shall be differentiated from the old and shall be compatible with the massing size, scale, and architectural features to protect the historic integrity of the property and its environment.
10. New additions and adjacent or related new construction shall be undertaken in such a manner that if removed in the future, the essential form and integrity of the historic property and its environment would be unimpaired.

Resources

The following publications contains more detailed information about the Standards.

Weeks, Jay D. and Anne E. Grimmer, *The Secretary of the Interior's Standards for the Treatment of Historic Properties with Illustrated Guidelines for Preserving, Rehabilitating, Restoring, and Reconstruction of Historic Buildings*. Washington, D.C.: Heritage Preservation Services, U.S. Department of the Interior, 1995. 188 pp.

Birnbaum, Charles A., FASLA, and Christine Capella-Peters, Editors, *The Secretary of the Interior's Standards for the Treatment of Historic Properties with Guidelines for the Treatment of Cultural Landscapes*. Washington, D.C.: Heritage Preservation Services, U.S. Department of the Interior, 1996. 148 pp.

APPENDIX III • Public Signage

Few communities in Minnesota have addressed the issue of public signage within or around historic districts. The community must balance the desire for a visually appealing downtown with the necessity to maintain the public's safety and to effectively direct traffic flow. As a rule, public signage should be clear and use conventional shapes, colors, and reflectivity. Public signage falls into three categories: traffic signs, limit signs, and directional/informational signs.

Traffic Signs

Traffic signs are the most critical to downtown Lanesboro. They ensure a smooth and orderly flow of traffic and minimize the possibility of accidents. They must conform to the *Minnesota Manual on Uniform Traffic Control Devices* (MMUTCD) from the Minnesota Department of Transportation. While considerably limited, there is some latitude in the design of these signs. Determining minimum requirements and reducing redundancy is necessary to making Downtown Lanesboro more attractive.

Limit Signs

Limit signs, such as parking limits, handicap, and no parking zones, although not as critical to safety, still need to be visually pleasing. These signs also have more latitude in their design. They should be uniform in style. They should be prominently displayed and large enough to be easily read, but should not overpower their surroundings. Using professionally designed signs and posts and placement, the public signage can enhance the overall appearance of downtown Lanesboro.

Directional/Informational Signs

Informational signs include historic district directions and announcements, public parking, and other directional information to guide people to key areas in downtown Lanesboro. These signs have little regulation and, therefore, the most latitude in design. They still need to be professionally designed, clear, and uniform with the other signage in downtown.

- Less is more. Using the least required signage in downtown will help keep the appearance from being cluttered or overpowering. Researching the minimum requirements and potential waivers is imperative for controlling the proliferation of public signage.
- All public signage within the Lanesboro Historic District needs to be uniform and of high quality design and construction.
- Signage can be effectively placed on existing decorative light posts and on well designed sign posts.
- Signage, as well as banners and other temporary displays, should be color coordinated with a limited palette of colors complementary to those used for the store awnings. Turn-of-the-century colors tended to be muted and earth-tone based. Most major paint companies have paint chip charts of "historical" colors.
- Uniform signage should be developed to identify all public parking lots. Signs should be large enough and prominently displayed, but not overpower the surroundings. Using an easily identifiable logo helps the motorist find their way to the lots.
- Temporary banners on the outside of commercial buildings should not be permitted.

Appendix IV • Historic Preservation Tax Credits

While there are many reasons to preserve, restore, rehabilitate, and recycle older buildings, financial incentives can be the most tangible. Financial incentives for rehabilitation have been developed on the state and national levels. With the implementation in 2010 of the Minnesota rehabilitation program, improvements to historic commercial properties has never been more feasible for the property owner.

Historic Preservation Tax Credit Program Benefits

The Historic Preservation Tax Credit Program benefits the owner, the occupants, and the community by:

- Encouraging protection of landmarks through the promotion, recognition, and designation of historic structures
- Increasing the value of the rehabilitated property and returning underutilized structures to the tax rolls
- Upgrading downtowns and neighborhoods and often increasing the amount of available housing within the community.

Federal Historic Preservation Tax Credit Program

Historic Preservation Tax Credits are available to building owners interested in substantially rehabilitating historic buildings. Commercial, industrial and rent producing residential structures that are listed on the National Register of Historic Places or are a "contributing" structure within a National Register district qualify for a 20% investment tax credit. Buildings not currently on the National Register can use tax credits if they become listed.

Federal Program Provisions

To qualify for the Investment Tax Credit, a property owner must:

- Have a certified historic structure. To be certified, the building must be listed individually on the National Register of Historic Places or be a contributing part of a historic district that is either listed on the National Register or certified as eligible for the National Register
- Use the building for an income-producing purpose such as rental-residential, commercial, agricultural, or industrial
- Rehabilitate the building in accordance with the Secretary of the Interior's "Standards for Rehabilitation" and "Guidelines for Rehabilitating Historic Buildings." The National Park Service (NPS), with advice from the Minnesota State Historic Preservation Office, determines whether a project meets the standards.
- Spend an amount greater than the building's adjusted basis (roughly the current depreciated value of the building not including land value) on the approved rehabilitation project
- Complete the work in a timely manner. Projects must meet the minimum expenditure test within a two-year measuring period, but applicants may take up to five years to complete a phased project if the plans and specs are approved in advance of construction.
- Pay a fee to the NPS; the fee shall be no less than \$250 and no greater than \$2,500 and shall be based upon the qualifying rehabilitation expenditures.

Minnesota Historic Preservation Tax Credit Program

In 2010 the State of Minnesota enacted a 20% historic preservation tax credit program. Minnesota's state historic preservation tax credit will allow a state income tax credit equal to 20 percent of the cost of rehabilitating a qualifying historic property. The program mirrors the federal rehabilitation tax credit, a provision that has been in place since 1979. Projects are eligible to claim the state credit if they are allowed the federal credit, a program which requires properties to be listed in the National Register of Historic Preservation to qualify. Minnesota currently has over 1,600 listings in the National Register representing almost 7,000 individual properties. Projects must be income-producing to use the credit, therefore, homesteaded residential projects are not eligible.

The Minnesota program allows the project proposers to choose either a certificated, refundable credit or grant option. The state grant, like the tax credit, comes at the completion of the project, and is equal to 90 percent of the allowable federal rehabilitation tax credit. The grant option may have some advantages in the syndication of tax credits, and widens the investor pool by allowing individuals, teams, and/or non-profit organizations to participate in the state program.

Minnesota Program Provisions

The state provisions are the same as the federal provisions, with the exception that the tax credit would be available for a property that is any of the following:

- Listed on the National Register of Historic Places.
- Certified as a contributing element of a National Register Historic District.
- Certified as historic by local heritage preservation commission or Certified Local Government.